



GUIDE

REFUGEES



**CINEMA FOR REFUGEES
SOCIAL INCLUSION**

<http://refugeesinproject.eu>

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Editor: RefugeesIN – Cinema for Refugees Social Inclusion

Authors:

Maria Helena Antunes, Eduardo Amaro and Ana Moreira, AidLearn, Portugal

Heike Kölln-Prisner, Hamburger Volkshochschule, Germany

Altheo Valentini and Irene Morici, Centro Studi Citta' Di Foligno, Italy

Dušana Findeisen, The Slovenian Third Age University, Slovenia

Philip Penny and Rónán Ó'Muirthile, IADT, Ireland

Constantinos Mourtezas, Angeliki Sireti and Katerina Matakou, Greek Council of Refugees, Greece

Graphic Design: Carlota Flieg

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INTRODUCTION

CINEMA FOR REFUGEES SOCIAL INCLUSION / REFUGEESIN

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<https://www.refugeesinproject.eu/en/>

RefugeesIN is an European project supported by the Erasmus+ Programme, coordinated by AidLearn, Portugal and devised by partner organizations from Germany, Italy, Slovenia, Ireland and Greece.

RefugeesIN project, aims to promote refugees' social inclusion through an innovative cinema-based learning Package. Cinema is used as a tool for breaching stereotypes and portraying actual and inspiring life stories of well-integrated refugees, who can have a modelling role for the newcomers' social inclusion. Additionally, it aims to encourage intercultural dialogue, to combat discrimination against refugees and promote their social inclusion. It intends to raise public awareness about cohesive and inclusive societies, the role of films in fostering representations of social inclusion and about how refugee and local communities can interact and collaborate together in a constructivist, positive way through intercultural dialogue.

THE REFUGEESIN PACKAGE

RefugeesIN Pack, consisted of four assets, is addressed to professional staff working with refugees, i.e. adult educators of refugees, adult education providers, staff and civil society organizations, experts on adult education and social inclusion and experts on European film for use in their activity. Specifically, the four assets are:

1. The **Brochure** “Real life stories – from escape to belonging”, is consisting of 26 real-life stories of successful European inclusion of former refugees showing their qualities to help inspire new refugees as they transition into their new homes and societies across Europe.
2. The **Film Catalogue**, with films that portrays and illustrates successful stories of social inclusion of refugees and asylum seekers. Consists of 12 feature length films selected by individual partner focus groups showing fictional and true stories from a diverse European cinematography perspective.

Also it includes the 12 short documentaries generated within the RefugeesIN Course.

The 12 documentaries created during the Pilot Actions of the projects have been produced by the members of the Pilot Action Group of each country. Among them, many adult educators and refugees have been working as director, actor, technician and in other roles. The documentaries are the result of a group process facilitated by a trainer, but by no means dictated by them. Thus, the documentaries have different approaches, but all show the experiences of the refugees on their way to Social Inclusion, sometimes showing the very first steps of orientation and overcoming obstacles, sometimes depicting a person

that has found their place in a new society and has shown that they can be a Role Model for others to try and emulate their own behavior.

Order of the documentaries:

1. The Journey (IE)
 2. Bicarbonato di Calcio (IT)
 3. SIPAN (DE)
 4. One last hug (SI)
 5. Migration (IE)
 6. La mia Storia (IT)
 7. Amanhã é Melhor (PT)
 8. ANAS (DE)
 9. On Air (GR)
 10. Daud (PT)
 11. Nasrouddin (GR)
 12. Marijana (SI)
3. The **Course**, which is an innovative learning experience, consisted of a theoretical background on refugee crisis and social inclusion, methodology on story writing and interviewing, tools on analysing films, basic aspects of documentaries and finally all steps of documentary making.
 4. The **Guide**, which illustrates how to use flexibly the assets in the RefugeesIN Pack.

THE GUIDE – AN OVERVIEW

RefugeesIN Guide is the final asset of the RefugeesIN project and, basically, combines all its three previous assets (Brochure, Film Catalogue and Course). It is a useful guide for anyone who wants to use RefugeesIN Pack. It provides guidelines and suggestions for the other three assets to be used constructively. The target audience of the Guide is both in adult learning (educators & providers) and civil society (staff and organizations) fields and its objective is to offer them directions on how they can use flexibly the assets of the Pack.

At its first part (Chapter 2), the Guide suggests the implementation of the Course, produced by the consortium. Specifically, it provides guidelines for training managers and facilitators using and implementing the RefugeesIN Course. The Course, which is constituted by 6 Modules, can be applied as a whole package or each Module can be applied separately. To this end, session plans for each module have been prepared in order to enable the adult education staff to implement the Course and are presented here.

At its second part (Chapter 3), the Guide suggests that beyond the implementation of the Course, the assets of the Pack can be used in further learning activities. Such suggestions are provided in details here. Furthermore, the Guide, and since the aim of the project beyond its educational purposes is to raise public awareness on refugees' social inclusion, suggests for the assets of the Pack to be used in/for public events.

Finally, the Guide includes a Glossary, available to establish a common approach to key terms and concepts used in the Pack.

IMPLEMENTATION OF THE REFUGEESIN COURSE

The RefugeesIN Course is an Output produced by the consortium of the RefugeesIN project. The RefugeesIN Course provides an innovative learning opportunity to empower, extend and develop adult educators' competencies, for assisting their role in meeting the needs of refugees and asylum seekers. Adult educators, civil society staff, social inclusion experts and refugees have the opportunity to live an exciting learning experience, framed by a creative process, enabling them to learn by doing, a new methodology mediated by cinema and create own specific didactical resources. With the guidance of experienced filmmakers, they can have the unique opportunity to research, write, produce and direct their own documentary short-film in close collaboration with refugees and asylum seekers.

The Course contains a Curriculum, a Manual for learners and Session plans for facilitators. The Course is comprised of the 6 following Modules:

- ➔ **Module 1:** Let's get ainto the RefugeesIN Course (Overview on the Project and the Course)
- ➔ **Module 2:** Social Inclusion in the EU: crisis, policies, models and achievements
- ➔ **Module 3:** Real life Stories: self-biographical narratives and in-depth interviews (Concepts, case studies and practical stages)
- ➔ **Module 4:** Cinema for Social Inclusion (Screening and critically debating RefugeesIN selected feature length films)
- ➔ **Module 5:** Documentary Film making

- ➔ **Module 6:** Cinema Workshop (Production of two short documentaries in group and testing participants' abilities at least in one cinematic function).

The Guide includes the respective session plans, prepared for the Course.

The session plans are guidelines addressing educators that corresponds to the respective module/unit of the Course and can be applied in full when addressing, for instance, adult educators. These plans will be purely indicative, and adult education teams may develop other activities to achieve the same learning outcomes.

LET'S GET INTO THE REFUGEES IN COURSE

INTRODUCTION

This Module is designed to start the whole course and give the necessary information about the project and about the situation of refugees in the EU. At the same time, this module should help forming and bonding the group and set up rules of working together.

SOURCES

Website of project: <http://refugeesinproject.eu>

Brochure (in partner languages): available on website

Slide presentation of project (in partner languages) available on website

Film catalogue

LEARNING OUTCOMES

After studying this module/unit, participants will be able to:

- ➔ Understand the situation of refugees in EU;
- ➔ will have a basic knowledge of the aims and outcomes of the project;
- ➔ will know the other members of the group;
- ➔ will have agreed to working rules;
- ➔ will have an overview of the course: times, locations, content.
- ➔ will know the teachers of the course.

TOTAL DURATION

4 hours

RELATIONSHIP WITH OTHER MODULES

This module is the start into the course, it is important that the explanations about the setting of the course is clear and the rules of working together are agreed upon in order to minimize conflict potential. The letter the participants write to themselves at the end (after reading one interview) can be used by other modules.

LET'S GET INTO THE REFUGEES IN COURSE

CONTENT	METHOD	DURATION
Introduction, Warm up, get to know the other group members	Walk around in the classroom and talk to each person at least once, asking them questions from a questionnaire (see below)	40 min
Introduction of the course: what will happen. What is the time frame	Short slide presentation, provided by teacher	20 min
Introduction of the project: aims, content, activities, partners, funding	Partners slide presentation, website	30 min
Short discussion among participants	Whisper groups: each participant turns to one other member, asking/ answering 3 questions: <ul style="list-style-type: none"> • What was the most astonishing? • What would I like to know more about? • What do I know that it useful? 	30 min
Short film	Chosen by partners from their list or from other sources	30 min
Discussion of content: How was the refugee depicted? How were the "others" depicted? What stereotypes did you observe?	Open discussion in plenary session, write down most important input on white board or flip chart paper.	15 min
Break	Coffee, tea, cold beverages, snacks (sweets, cracker)	15 min

LET'S GET INTO THE REFUGEES IN COURSE

CONTENT	METHOD	DURATION
<p>Word puzzle asking for the experience of each participant (achrostichon)</p> <p>Presentation of the group work in plenary session.</p>	<p>3 groups, each group gets one word (Social, Inclusion, Refugees), written down on big paper from top to bottom. The group writes a word for each letter, either the letter is at the beginning, the middle or the end of the new word. These words are associations drawn from their experience. See example below.</p>	<p>20 min</p>
<p>Reading of one story from the brochure. Short reflection time for each participant.</p>	<p>Writing a letter to him-of herself: "What was the most moving information?". Keep the letter for later use.</p>	<p>30 min</p>
<p>Flash light: what is your feedback for today?</p>	<p>Round with each participants saying one word (which they have written beforehand on a cardboard) and one sentence to explain the word. All the words are written down on a big paper (hanging on the wall or something similar)</p>	<p>10 min</p>
<p>ANNEXES:</p>	<p>Annex 1: Example for ACHROSTICHON Annex 2: Questionnaire</p>	

SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS

INTRODUCTION

This module introduces the concept of the refugees' social inclusion in the EU. It provides a short description of the refugee crisis with facts, numbers and trends. It identifies the predominant implemented policies and the existing models at the EU levels, while it tries to identify and present the main achievements that have been made in this direction as well as major shortcoming and challenges.

SOURCES

Website of project: <http://refugeesinproject.eu>

Brochure (in partner languages): available on website

Slide presentation of project (in partner languages) available on website

Film catalogue

LEARNING OUTCOMES

After studying this module/unit, participants will be able to:

General:

- Understand the concept of social inclusion.
- Understand the concept of crisis.
- Obtain an overview of the current policies and models that have been applied.
- Identify some positive examples as well as a number of challenges relevant to this procedure.

Specific:

- Have a basic understanding of the concept of refugees' social inclusion.
- Learn about the crisis, its effects at the EU level and the "emergency" for social inclusion.
- Identifying the different policies currently being implemented by the EU countries, the advantages, the disadvantages and the challenges that the EU faces overall.
- Identifying the predominant paths and ways for social inclusion.
- Stressing good practices around and understanding the positive effect that these practices have on the local communities and on the national levels as well.
- Feel comfortable in designing simple projects on social inclusion, in their own local communities or within the adult education settings.

TOTAL DURATION

4 hours

RELATIONSHIP WITH OTHER MODULES

This module is a continuation of the introductory module. It gives a theoretical background on refugees' social inclusion in order to prepare the participants for the next modules.

SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS

CONTENT	METHOD	DURATION
Introduction/ Warm up/ Presentation	First of all, the educator, introduces herself/himself in the audience, talks to each person and asks them basic questions (age, country of origin, profession) in order to meet each other and create a friendly and respectful environment. Subsequently, the educator presents a short slide presentation, with the aim to inform the group members about the target of the general project and what will happen in the specific module.	20 min
Social Inclusion and Crisis	TASK FOR DISCUSSION The educator asks “what is social inclusion?” The audience exchanges various opinions about the process of social inclusion and the educator provides information about the social inclusion, using the term from the glossary.	20 min
The Crisis	The Refugee Crisis: The educator presents the refugee crisis to the audience, using diagrams or pie charts, in order for the group members to be informed about the numbers and the percentages of refugee’s applicants in Europe, the deaths in the Mediterranean Sea and finally the countries with the largest number of applicants.	10 min
	TASK FOR DISCUSSION The educator asks: “Describe your feelings and your emotions as a refugee. If you are not a refugee put yourself in a similar situation. How would you feel?”. An open discussion will be developed and the members will exchange opinions, feelings and thoughts	20 min
Challenges	In this session, the educator presents some of the challenges that Europe has faced: no common policies on migration and integration of refugees, lack of political will, border closures, disproportion on number of refugees among European member states, discrimination, xenophobia and racism.	10 min

SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS

CONTENT	METHOD	DURATION
Models-Policies	<p>Presentation of common models and policies which are applied in European Member States:</p> <ul style="list-style-type: none"> • Main remarks of the Common Agenda for Integration (2011). • Main Remarks of the action plan on the integration of third country nationals (2016), followed by the agenda of 2011. 	10 min
	<p>TASK FOR DISCUSSION</p> <p>The educator asks the audience: "To which policies priority should be given?". The participants exchange opinions about the current policies in Europe and recommend policies that should be given priority.</p>	20 min
Break	Coffee, tea, snack	
Paths and Ways for Social Inclusion	<p>The educator presents the main aspects for social inclusion that host countries could give priority in order to minimize isolation and separation. The main paths that are presented are:</p> <ul style="list-style-type: none"> • Employment • Education • Accommodation • Healthcare Services • Participation in social and cultural activities. 	20 min
	<p>TASK FOR DISCUSSION</p> <p>The educator engages the participants in a dialogue, in order to think other important aspects of social inclusion.</p>	20 min

SOCIAL INCLUSION IN THE EU: CRISIS, POLICIES, MODELS AND ACHIEVEMENTS

CONTENT	METHOD	DURATION
Achievements-Good practices in the EU countries	Showing the map, the educator presents some of the achievements and good practices among the EU countries.	10 min
	TASK TO DO The participants, separating in 2 groups, have to think a successful practice on refugee's social inclusion and each group has to present it.	20 min
	TASK TO DO-DESIGNING MY OWN PROJECT The educator encourages the participants to write a proposal for projects for refugees 'social inclusion on community level or for a project for refugees' social inclusion addressing adult education!	50 min
Feedback	At the end, the educator shares to the participants an evaluation form (appendix) with the aim to evaluate the module, the activities, the teaching process etc.	10 min
ANNEXES:	Annex 3: Evaluation Form	

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

INTRODUCTION

In this module, it is intended that all participants understand the rationality and background for producing and interpreting real life stories as well as learning how to carry out in depth narrative interviews. This must be presented as a framework for understanding the subject, and examples of narrative approaches must be provided to participants. The module is divided into:

Part 1: Introduction to the narrative approaches: self- biographical narratives and storytelling;

Part 2: Introduction to In- depth narratives interviews.

RESOURCES AND PREPARATION

You will need:

- a screening facility, and access to internet;
- prepare and make available large piece of papers;
- copies of 'The brochure: From escape to belonging – 26 real life stories of refugees'.

LEARNING OUTCOMES

After studying this module/unit, participants will be able to:

- ➔ produce one's own biography and manage true stories;
- ➔ explore storytelling and write a story;
- ➔ identify the stories to be narrated in the final documentaries;
- ➔ elaborate on in- depth narrative interview;
- ➔ interviewing members of the group itself or their community.

TOTAL DURATION

20 hours

RELATIONSHIP WITH OTHER MODULES

Take note of the narrations produced by each learner during the activity Part I: Introduction to the narrative approaches: self-biographical narratives and storytelling. These stories will be used as a basic for the self-preparation activity in Module 5: Documentary Filmmaking, Unit 2: Argument writing.

TEACHING METHODS

The methodology will be largely experiential, based on a balanced alternation of phases and moments of reflection, along with experiential non-formal educational exercises, in order to acquire new knowledge, develop awareness and establish new skills.

The main components of the course are:

- a) theoretical content to structure the learning activities;
- b) experiential activities (individual and in groups);
- c) group debriefing (learning check to confirm that learners understand the module content).

The sequence of these phases and their distribution during each session are mostly determined by the needs of the class and the issues that will gradually emerge.

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

PART I: Introduction to the Narrative Approaches

CONTENT	METHOD	DURATION
<p>Self – Biographical Narratives</p> <p>Introduction: Narrative</p>	<p>TASK 1: Start the lesson presenting the definition of narrative and stressing how a narrative is organized in Western cultures. Give an example if possible.</p> <p>Presentation: What is a narrative?</p> <p>‘A Narrative is a kind of retelling, often in words, of something that happened (a story). The narrative is not the story itself but rather the telling of the story - which is why it is so often used in phrases such as “written narrative” and “oral narrative”. While a story just is a sequence of events, a narrative recounts those events, perhaps leaving some occurrences out because they are from some insignificant perspective, and perhaps emphasizing others. Narratives thus shape history.</p> <p>Narratives must be comprehensible, coherent, and connected. Toward this aim, in the Western culture, stories are organized temporally, with a beginning, a middle, and an end. They relate to the past, present, and future. And they both connect in sequential fashion and intertwine over time. Narratives are found in all forms of human creativity, art, and entertainment, including speech, literature, theatre, music and song, comics, journalism, film, television and video, radio, gameplay, unstructured recreation, and performance in general, as well as some painting, sculpture, drawing, photography, and other visual arts, as long as a sequence of events is presented.’</p> <p>Ask the group:</p> <ul style="list-style-type: none"> • What it a Narrative? Make a list on large paper as the group calls out their suggestions. • Is there any similarity or difference in the way people tell stories in different cultures? If so how? • If you had to narrate a story, which kind of form works better for you? And, why? 	<p>1h30min</p>

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

CONTENT	METHOD	DURATION
<p>Self – Biographical Narratives</p> <p>Introduction: Narrative</p>	<p>TASK 2: Introduce briefly the term ‘Self-biographical narratives.’ ‘Self-biographical narratives consist in relating key facts, events and significant experience within the author’s life.’ Then, invite participants to watch the video called ‘How to write an Autobiography’ (https://www.youtube.com/watch?v=XNWtdMiuGnQ)</p> <p>Divide the group in small groups, and;</p> <ul style="list-style-type: none"> • give each group a large piece of paper; • ask which are the main steps according to the video to be taken in order to write an autobiography? • offer your help around group to summarise the steps and write them down on the paper; • open a group discussion to bring forward the conclusions; • Summarize the discovered learning. 	<p>1h30min</p>
<p>Writing brief self-biographical narratives</p>	<p>TASK 3: Individual activity: bearing in mind the tips highlighted by the small groups, invite participants to start to write a brief self-biographical narrative.</p> <p>TIPS: Before the participants start to write, try to encourage the group to reflect on the importance to:</p> <ul style="list-style-type: none"> • locate scenes in specific places; • describe sensory details including the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings evoked; • pace the presentation of actions to accommodate changes in time and mood; • look back from the present; • reflect on the experience and consider its meaning; • remind participants that writing a self-biography is a public experience, each thing you write reveals something about themselves and readers. So, ask them to choose a topic they are comfortable sharing. 	<p>1h30min</p>

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

CONTENT	METHOD	DURATION
<p>Writing brief self-biographical narratives</p>	<p>TASK 4: Group activity: invite individuals to share their self-biographical narrative to the group.</p> <p>Reviewing: Open a plenary discussion on:</p> <ul style="list-style-type: none"> • How was the experience of writing a self-biography? • What were the challenges? • What have you learned from this? <p>Closing/ Concluding: Make sure participants have given feedback on this activity.</p> <p>Learning check: Confirm that learners have understand the session format.</p>	<p>1h30min</p>
<p>Storytelling</p>	<p>TASK 1: Start the lesson introducing to participants the storytelling term.</p> <p>Presentation: Storytelling</p> <p>‘The art of telling stories using words and actions to reveal the elements and images of a story while encouraging the listener’s imagination. It involves a two-way interaction between a storyteller and one or more listeners. Effective storytelling can have a powerful effect on people’s attention and can stir up their thoughts and emotions. There are many cultures on earth, each with rich traditions, customs and opportunities for storytelling. All these forms of storytelling are valuable. All are equal citizens in the diverse world of storytelling.’</p> <p>Now, invite the participants to watch together the video ‘Story telling with Heart’ - https://vimeo.com/84297572</p> <p>Group discussion: Engage participants to discuss the following questions:</p> <ul style="list-style-type: none"> • Did you find watching the video useful? • Was the start, middle and end clear? • How did the story teller tell the story; What actions, style, elements were used or did you notice? • Was the way in which the video described ‘what is storytelling’ interesting? <p>If you did find it interesting describe what has caught your attention and why?</p>	<p>2 hours</p>

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

CONTENT	METHOD	DURATION
Storytelling	<p>TASK 2: Introduce the following strategies for storytelling on how to capture attention:</p> <ol style="list-style-type: none"> 1. Use the power of multimedia: photos, video, graphics: conveying your message through videos that stir up emotions is an effective way of tell your story. 2. Make your story simple yet interesting: in the sea of information, it could be possible that your content or message can become lost in the scene. Keep the story short but consistent. Remember, no one wants to read long boring stories. 3. Add personal touches to your choice: content with a personal touch can appeal to even the busiest person in the world. It can move and entice people to read the whole story. 4. Keep your content impact high: Compelling and effective storytelling can have a powerful effect on people’s attention and can stir up their thoughts and emotions. 	1 hour
	<p>TASK 3: Individual activity. Encourage participants to write a self-narrative story exploring the idea in writing a story that is supposed to be told in a documentary. Before starting, the educator/facilitator should invite participants to watch ‘Hiba’s Story: Ten-Year-Old Syrian Refugee’ for inspiration https://www.youtube.com/watch?v=7QVmXX62_H0 Important: if participants find it difficult to complete the activity in the class, give them the possibility to continue at home if they prefer. TIP: Remember to refer to TASK 1 Narrative Presentation before starting to write and structure the story.</p>	2 hours

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

CONTENT	METHOD	DURATION
<p>Storytelling</p>	<p>TASK 4: Group activity. Invite participants who are willing to share their story to the group.</p> <p>Reviewing and Closing Before closing participants are welcomed to give constructive feedback on this activity. You must be careful to facilitate this well so that any feedback does not become negative or criticising.</p> <ul style="list-style-type: none"> • Did they find it difficult? • How did they feel? • What works? • What didn't? • How could/would you improve or change the story/delivery • How was the experience? • What was the challenge? • What have you learned from this experience? • Could anyone relate to the story? • Did the story evoke any emotions in the listener? 	<p>1 hour</p>

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

PART II: Introduction to in-depth narrative interviews

CONTENT	METHOD	DURATION
How to carry out an interview	<p>TASK 1: Brief the group with the objectives for the session. Start the lesson with a presentation on what is an in depth narrative interview:</p> <p>‘In-depth interviews offer the opportunity to capture rich, descriptive data about people’s behaviours, attitudes and perceptions, and unfolding complex processes. An in- depth interview is a loosely structured interview. It allows freedom for both the interviewer and the interviewee to explore additional points and change direction, if necessary.</p> <p>The form of in depth narrative interviews ask questions that will help people to tell stories about their experiences in their own way and from their own perspective, remembering how it felt at the time. It is an open interview based on the acknowledgment of equality and dignity. There cannot be leading questions that are designed to trick someone into a “confession”. The decision of when a question is answered exhaustingly lies with the interviewee, not with the interviewer. The interviewer starts with a short explanation and with some initial questions to relax the interviewee, and then the interviewee answers in a way he/she finds suitable. Of course, the interviewer can ask deeper questions, but has to wait until the thread of narration has come to a (first) end.’</p> <p>Now watch the video of Malala https://www.youtube.com/watch?v=vE5gSHJkusU</p> <p>And, then watch carefully the interview: https://www.youtube.com/watch?v=qEUCP3InFN as an example of how to carry out an in depth narrative interview. Follow this with questions to see if the learner has identified how to create an interview and understood the task and objectives for this session. You can split into small groups to discuss the interview, and write down your reflections about how the interview was carried out. What have you learnt from observing both the Interviewer and the interviewee?</p>	1h30min

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

CONTENT	METHOD	DURATION
<p>How to carry out an interview</p>	<p>TASK 2: Now, introduce the phases of a narrative interview:</p> <ol style="list-style-type: none"> 1. The explanation phase: the interviewer explains the purpose and the further use of the interview and its contents and asks for consent. He/she explains that it will not be simply a question/answer modus, but instead the interviewee will narrate some biographical parts of his/her life relating to the topic on hand. Data protection has to be guaranteed. 2. The Introductory phase: the interviewer starts with an initial question that lead to the relevant parts of the history: can you tell me about your experience as a refugee: why did you have to flee the country, how old were you, what happened then... These questions are designed to start the narration and keep it going, They are open questions and they have to be asked in a neutral fashion. 3. The narration phase: the interviewee narrates his/her story (relating to the topic of flight and how the process of Social Inclusion in the new country came about) and he/she ends the narration in their own time and where they want to end it. Breaks in the narration have to be endured by the interviewer. 4. Inquiry phase: in this phase the interviewer can ask questions regarding certain aspects, going into more depth. Why did you decide to do something, what happened when you took that decision etc. Sometimes some inconsistencies can be cleared up during this phase. 5. Summing-up phase: Interviewer and interviewee can talk about the interview, the atmosphere, the reflection, the emotions coming up. This is the end of the interview. 	<p>1h30min</p>
	<p>TASK 3: Introduce 'The 26 stories within the Brochure' produced by the RefugeesIN project (Annex 4). Now, divide the stories per pairs and ask participants to analyse the stories. Reflect on similarities and differences within the stories.</p>	<p>1h30min</p>
	<p>TASK 4: Give participants the 'Script for interview: Role model' template used by the project to collect the stories (Annex 5).</p>	<p>1h30min</p>

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

CONTENT	METHOD	DURATION
<p>How to carry out an interview</p>	<p>TASK 5: Create two groups. Ask them to consider all tips given and work together in order to elaborate and interview per group. Ask them to determine the objective of the interview:</p> <ul style="list-style-type: none"> • What is your goal? • What information can you gain from the interviewee? • How will this information help you achieve your other goals? <p>TIPS. Make them remember to:</p> <ul style="list-style-type: none"> • use the warm-up question suggestions intended to ease and relax the interviewee; • establish rapport, and open up the dialogue at the beginning of your interviews; • questions should be as neutral as possible; • avoid wording that might influence answers, e.g., leading, evocative, judgmental wording; • questions should be asked one at a time and be worded clearly. 	<p>1 hour</p>
	<p>TASK 6: Interviewing time: <i>Go into Action!</i> Ask the group to interview each other.</p> <p>Debriefing and Closing Before closing this activity welcome participants to give a feedback on this activity.</p> <ul style="list-style-type: none"> • What went well during the interview? • What did not work? 	<p>1 hour</p>
<p>ANNEXES:</p>	<p>Annex 4: 'The 26 stories within the Brochure' produced by the RefugeesIN project'. Available at https://www.refugeesinproject.eu/en/pack/brochure.html Annex 5: 'Script for interview: Role model' template</p>	

REAL LIFE STORIES: SELF-BIOGRAPHICAL NARRATIVES AND IN-DEPTH INTERVIEWS

REFERENCES

- Definition of Narrative by <http://www.units.miamioh.edu/technologyandhumanities/nardef.htm>
- The power of narrative by <http://niemanstoryboard.org/stories/power-of-narrative-conference-three-ways-to-tell-a-story/>
- National story telling network: <https://storynet.org/what-is-storytelling/>
- Strategies for storytelling: 8 classic storytelling techniques for engaging by <http://www.sparkol.com/engage/8-classic-storytelling-techniques-for-engaging-presentations/>
- Brochure preparation: 'How to carry out an interview and the narrative phases' by the RefugeesIN project.
- Conducting In-depth-interviews by http://www2.pathfinder.org/site/DocServer/m_e_tool_series_indepth_interviews.pdf

FURTHER RESOURCES

- About Storytelling by <http://www.tracscotland.org/tracs/storytelling/about-storytelling>
- Narrative interviews by <http://www.case-stories.org/narrative-interviews-1/>
- General guidelines for Conducting research interviews by <http://managementhelp.org/businessresearch/interviews.htm#anchor667314>
- Preparing for the interview by <http://www.cesdp.nmhu.edu/drawing-from-the-well/lowering-the-bucket/preparing-for-interviews.html>

CINEMA FOR SOCIAL INCLUSION (Debating Refugees IN selected feature length films)

INTRODUCTION

This module is devoted to:

- screening and analysing European feature and documentary films on refugees:
- examining the issue of adapting to the unavoidable cultural changes:
- learning about fears, defense and other mechanisms that either accelerate social inclusion or hinder it.
- understanding what refugees notice, feel, experience upon their arrival to the host country and during their exile (Unit N°1)

Are thus further addressed:

- social inclusion versus social exclusion in today's multicultural societies;
- identity changes within the changing circumstances.
- twelve films that are screened and analyzed from the point of view of the above concepts (Unit N°2).
- the nature and role of documentary films in supporting inclusion (Unit No3).

This module contains three units with the following units and subheadings:

UNIT 1: Let's put ourselves in the shoes of refugees

- 1.1. Examples of refugee's hesitations about being different
- 1.2. Refugees' exile. Their perceptions, feelings and identity in a new country
- 1.3. Feeling threatened changes refugees' behaviour
- 1.4. Psychological mechanisms supporting or hindering refugees' adapting to new environment

UNIT 2: What is social inclusion in today's society How to stimulate it?

- 2.1. Let's discuss Fatima and social inclusion
- 2.2. Social inclusion, social exclusion and (refugee) identity
- 2.3. What is identity
- 2.4. Screening and analyzing films

UNIT 3: Cinema builds our representations of refugees

- 3.1. About cinema and its communicative power
- 3.2. About the nature, function and elements of documentary films

RELEVANT SOURCES

Sources will be contributed both facilitator and the participants who will bring in the class articles, pictures, will draw attention of the group to films, YouTube videos. webpages etc. It will be upon the learning facilitator to see where and how these sources support the programmes and the aims of this module and to include them whenever possible.

SOURCES ARE ALSO PROVIDED BY THIS PROGRAMME:

- Bauman, Z. (2015) *Strangers at our Door*.
- Berne, E. (1972) *What do say after you say hello? The psychology of human destiny*.
- Jenkins, R. (1996) *Social Identity London: Routledge*.
- Kerr, J. *A Small Person Far Away*.
- Kerr, J.: *When Hitler Stole Pink Rabbit · Bombs On Aunt Dainty*.
- Riemann, R. (2003) *Grundformen des Angst*, (35th edit.) München: Reinhardt Verlag.

CINEMA FOR SOCIAL INCLUSION (Debating Refugees IN selected feature length films)

Riemann's four basic forms of fear.

Sealy, K and Murphy, M: *Face it and fix it. A three.Step Plan To Break Free From Denial and Discover The Life you Deserve.* Kindle Edition.

Šerbedžija, R: *Moja slovenska.*

<https://www.youtube.com/watch?v=Ado9ceeFZVo>

LEARNING OUTCOMES

Basically the participants will get familiar with the concepts of social inclusion and exclusion in today's society in general and as regards refugees. Participants will be introduced to the issue of the nature and transformation of identity in multicultural societies of both refugees and natives.

Learning outcomes after studying this module, the participants will have learned:

- ➔ to understand how we, how refugees cope with diversity,
- ➔ to understand their own and the refugees' feelings,
- ➔ to understand how and why behaviour changes while coping with changes
- ➔ to understand the impact of different types of fear on our/refugee's behaviour.
- ➔ to think about the defense mechanisms in the adapting process
- ➔ to screen films on refugees from the point of view of different concepts pertaining to refugees like identity, social inclusion, social exclusion etc.
- ➔ to understand the nature and the role of documentary films in carrying social representations about refugees
- ➔ to make documentary films supporting social inclusion of refugees

The participants will learn about the power and the nature of cinema and

documentary films in building our representations of refugees. They have also learned about the relative authenticity of documentary films.

Participants will be able to produce an authentic and meaningful documentary film on real refugees and their real life stories

Participants will become more sensitive concerning the refugees and their issues. They will be able to disseminate the knowledge gained in their social and professional environment.

TOTAL DURATION

Max. 3 hours per session 4 sessions, 12 hours in total and watching films at home approx. 15 hours. How long will each activity take depends on the facilitator, his or her knowledge and experience as well as the circumstances in the learning group. It is important that sessions do not last more than four hours, preferably they should last three hours with a coffee break of 15 minutes. Each unit should be wrapped in one session.

RELATIONSHIP WITH OTHER MODULES

It is natural that this module combines with other modules. You will understand that though they are called modules, they are all in relation pursuing the same aims and objectives. Basically the modules are not meant to provide knowledge and teach skills but to operate a transformative change in participants which is not about a certain amount of knowledge and skills but about a process. The process of transformation. So, all modules contribute to this end.

CINEMA FOR SOCIAL INCLUSION (Debating Refugees|N selected feature length films)

The theoretical background - UNIT 1: Let's put ourselves in the shoes of refugees

CONTENT	METHOD	DURATION
<p>This module is devoted to human behaviour appearing in destabilizing situations requiring adapting to changes and diversity. It enables students to get a deeper understanding of human behaviour in such situations. Understanding the causes of behaviour accelerates refugees' social inclusion. Several theories back this unit.</p>	Theoretical input	5 min
<p><i>Riemann's theory of fear (2003)</i></p> <p>Being a refugee is destabilizing. Being a refugee is not a normal situation. It is destabilizing since one may feel threatened. But there are differences between the type of fear refugees/host environment may experience. Thus Riemann (2003) distinguishes four different types of fear.</p> <ul style="list-style-type: none"> ➔ A Type: Shizoid fear. It is about the fear of self-abandonment, the fear of not being oneself anymore. To illustrate this point let us consider the case of Salih who fled from Bosnian war, studied philosophy at Ljubljana's university, graduated from this Slovenian university. He studied in Slovene. He got employed in Slovenia. Slovenian language is a Slavic language, but Salih thirty years later still refuses to speak Slovene fearing that he would not be faithful to himself. ➔ B Type: Obsessive fear which is the fear of changing. Over years Salih has been eating only Bosnian dishes. He has been dreaming of preserving Bosnian domestic habits like going to the open market, buying paprika, choosing water melons... He appreciates continuity above all. There is also ➔ C Type: Hysterical fear. Salih is definitely not experiencing this type of fear, fear of constancy, settling down, having habits, longing for changes. And he does not experience the ➔ D Type: Depressive fear, which is the fear of loneliness leading individuals to self-sacrifice. <p>Riemann's theory helps understanding refugees' behaviour but also the natives' behaviour.</p>	<p>Theoretical input</p> <p>When did you last feel afraid? Why? In What context? Is fear good or bad? Participants discuss their own examples of fear</p>	30 min

CINEMA FOR SOCIAL INCLUSION (Debating RefugeesIn selected feature length films)

CONTENT	METHOD	DURATION
<p>What do refugees bring with them into their new social and cultural environment? Some answers may be found in Eric Berne's theory of transactional analysis, which is a study of behaviour, relationships and emotional reactions. The way refugees cope with new life can be better understood by means of analytical instruments like: ego states, life scenarios, etc. (Berne, 1972) Approaching refugees triggers emotions. You may feel threatened being faced with the refugees' stories, and refugees may feel guilty for making you unhappy, you may feel helpless facing so many refugees, you may feel angry. "We are not able to be empathetic with so many people in need," said one of the members of the Slovenian RefugeesIn focus groups. Our behaviour towards the refugees is not natural, we cannot simply say hello and be what we are (Berne, 1971).</p>	<p>Theoretical input Discussion following supportive questions How do you feel when you approach a refugee? Is it possible to feel sympathy with many people at the same time? If yes, why and how?</p>	<p>30 min</p>
<p>Why do we need to defend our ego? We can imagine that in the life of refugees or asylum seekers many situations are stressful and, if they occur over a short period of time, they may have an accumulative effect. At different ages of life, refugees' stressful events are different and are differently perceived. For children exile may be fun, a grand voyage, for their parents the time of struggle, for the grandparents the time of nostalgia. To what extent events are stressful depends on sex, age, education, religion, etc. In any case as to understand refugees and natives it is useful to recognize their defense mechanisms referring to the Sigmund and Anna Freud's theory of defense mechanisms like:</p> <p>Repression: This was the first defense mechanism that Freud discovered. This unconscious mechanism is employed by the ego to keep disturbing or threatening thoughts from becoming conscious. (alcohol addicts do not consider themselves addicted). Thoughts that are often repressed are those that would result in feelings of guilt imposed by the superego. Refugees may experience guilt to have left their country, to have left their family and friends behind. Repression may create anxiety. (Sealy and Murphy)</p>	<p>How would you react, if you had to leave your country, people and belongings?</p> <p>Discussion on defence mechanisms followed by theoretical input. Searching for examples.</p>	<p>15 min</p> <p>2 hours</p>

CINEMA FOR SOCIAL INCLUSION (Debating RefugeesIN selected feature length films)

CONTENT	METHOD	DURATION
<p>Displacement: Displacement is the redirection of an impulse (usually aggression) towards a weak substitute. Someone who is frustrated by his or her superiors may go home and kick the dog, beat up a family member or rape a girl. On one of the refugees stories in the brochure from <i>Escape to Belonging</i> a father gives advise to his son not to react to tiny racist attacks, not to fight back systematically. If there are many such attacks the accumulated emotions can be displaced, directed to the members of the family, children, animals and most often objects.</p> <p>Sublimation: In the brochure from <i>Escape to Belonging</i> containing real life refugees' stories. refugees work hard, study, learn languages etc. as not to think of their past. They use the defense mechanism of sublimation This mechanism helps displacing emotions into a constructive rather than destructive activity. Such activities might be artistic activities, studies, voluntary work, sports. Sport is another example of putting our emotions (e.g. aggression) into something constructive. Boris Cyrulnik, a Nazi victim and a famous French psychologist, psychotherapist, neurologist argued that in normal circumstances he would have become a carpenter like his father. Instead he became something else, because he fought for his life, he put his emotions into constructive activities and plans. Victor Frankl, the Austrian psychologist imagined the harsh concentration camp circumstances as a learning lab. It helped him. In Judith Kerr's novel <i>Max</i>, wanted to learn, to be the best and in real life he became the first judge at the British Constitutional Court who was not born in Britain.</p> <p>Denial: Denial involves blocking external events from awareness. Interviewing refugees we discovered the denial defense mechanism several times. «I do not want to talk about it» or «I have never told this to anyone, so far» The denial may be caused also by the reactions of the environment who cannot take it up. «I do not want my picture to be published».</p> <p>After the Second World War when people returned from concentration camps they were not listened to, although they had long imagined how they would sit at the table with their family, their beloved ones and would tell them. Since nobody was prepared to listen to such horrors they denied them. Boris Cyrulink wrote a book <i>La honte de dire</i> (Engl. <i>Being ashamed of saying it</i>). He thought he would die if he told his story of escape. Many refugees are not ready to tell their stories or they change them to make them less horrible.</p>	<p>How would you react, if you had to leave your country, people and belongings?</p> <p>Discussion on defence mechanisms followed by theoretical input. Searching for examples</p>	<p>2 hours</p>

CINEMA FOR SOCIAL INCLUSION (Debating Refugees|N selected feature length films)

CONTENT	METHOD	DURATION
<p>But there is denial also on the side of the natives. « There are no refugees, they are all economic migrants...» has been asserted by many Europeans. If they deny the refugees' situation, empathy is not needed, the ego is protected from the fear of having to change.</p> <p>Regression: This is a movement back in psychological time when one is faced with stress. When we are troubled or frightened, our behaviour often becomes childish or primitive. We experience old already forgotten feelings. (We are again afraid, helpless... childish)</p> <p>Rationalization: Rationalisation is the cognitive distortion of "the facts" to make an event or an impulse less threatening. We do it often enough on a fairly conscious level when we provide ourselves with excuses. "Having died was a salvation for him... At least he did not suffer, poor chap". Using the rationalisation mechanism we console ourselves.</p>		2 hours

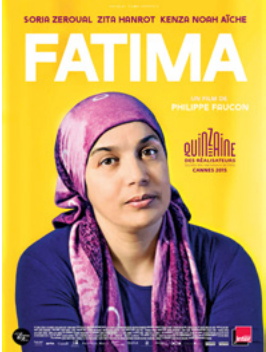
UNIT 2: What is social inclusion in today's society? How to stimulate it?

CONTENT	METHOD	DURATION
<p>Refugees are supposed to get socially included as to avoid the separation within society. Social inclusion and exclusion are measured by the extent to which refugees' lives are connected with the lives of other people.</p> <p>Social life is played out within psychological processes of inclusion and exclusion, within which people search to belong. Social life needs people and inclusion needs people, but inclusion may have boundaries against some people. For social inclusion to take place, it is important to take into account phenomena like: individual motivation, small group processes, intergroup relations, stigmatization. They all provide a comprehensive socio-psychological account of both social inclusion and social exclusion.</p>	Theoretical input	2 hours

CINEMA FOR SOCIAL INCLUSION (Debating Refugees|N selected feature length films)

CONTENT	METHOD	DURATION
<p>Boundaries provoke social exclusion. In the brochure From Escape to Belonging you will find many examples of boundaries experienced by refugees. These may be legal, psychological, cultural, economic etc. Refugees are not granted the status of refugee, they are rejected because they look different, because they have a slight accent, because they do not understand the cultural codes, etc. Screening the film Fatima and other films on refugees will make participants in the course better understand both phenomena, social inclusion and social exclusion.</p> <p>Europe is being faced with a massive and diverse phenomenon of social exclusion so much different from the social exclusion in the past where inclusion was about bringing weak individuals back to the strong society. Today social exclusion has different images. How to achieve refugees' social inclusion. i.e. high level of interconnection with the lives of others? Social inclusion of refugees is possible if they have an understanding of the cultural codes; if they speak and write the language of the country, if they are included in the economic, social, political life of the host country, if they have a life vision (aims) to follow) if they encounter people who may act as their bridges to the host country (often the relationships with natives who act as bridges are for life), if they are able to give their energy, time and knowledge for the benefit of others. Included are those who are able to receive and give, who are engaged in this two-way process.</p> <p>Screening and analyzing European films helps understanding how films support or hinder the process of social inclusion/ social exclusion of refugees in a multicultural society. In this unit the film Fatima was scrutinized from this point of view as a guiding example for screening and analyzing other selected European films</p>	Theoretical input	2 hours


CINEMA FOR SOCIAL INCLUSION (Debating Refugees|N selected feature length films)

CONTENT	METHOD	DURATION
 <p>Fatima is a film driven by the impulse of living. The characters advance, want to go further and they do go further. There are women who have left their country, its odors, the sun, who did not stay long in school and want to get integrated. Such heroic characters may be met among female refugees. Such a woman is the 45-year-old Fatima, a single mother of two growing up daughters, divorced from her husband, and a hardworking cleaning lady. The three women struggle against the reductionist, stereotyped opinion the others have about them. The three women, each in their own way, are trying to demonstrate that they do not correspond to their image, that they can denigrate the logic of failure in which others would like to imprison them.</p> <p><i>Fatima is raising alone her two daughters with whom she is close, but from whom she is also separated at the same time. The surrounding culture and language, her belonging to her own generation, separate her from her children. She does not possess the cultural codes she should. She does not possess the language of her daughters. But Fatima understands why her younger daughter is angry. "When parents are hurt, children get angry". There are three different languages in this film: the language of the youngest daughter, which is the slang of young people, the more sophisticated language of the older daughter studying medicine, and Fatima's language, Arabic in which she writes her diary. This is her priceless possession. After her long working days (she leaves for work in the dark, and gets home in the dark again), she sets down to write, thus preserving her intimacy, thoughts that she cannot share with her daughters who do not master Arabic well enough. The film stages three characters, their ways of integration and social inclusion: there is the superficial subordination of Fatima, there is the older daughters' struggling for excellence, and there is the rebellion of the younger daughter.</i></p> <p>Fatima», heroine du quotidien - Philippe Faucon et Fatima Elayoubi dans TLCDM</p> <p>https://www.youtube.com/watch?v=Wx6tf3s4Q9I</p>	<p>Screening the film and discussion.</p> <p>Are there any differences between male and female searching for refuge, adapting?</p> <p>What is the role of language in refugee stories? What kind of language to adopt? Standard language?</p> <p>These questions are discussed in threes.</p>	<p>1h30min</p>

CINEMA FOR SOCIAL INCLUSION (Debating Refugees|N selected feature length films)

CONTENT	METHOD	DURATION
<p><i>The concept of identity was introduced to humanities in 1950 by Eric Erikson</i></p> <p>In his work <i>Childhood and Society</i>. Today syntagms like identity crisis, recomposed identities, plural identities are often heard, so much so that it has become difficult to formulate a definition of identity in humanities and social sciences. Popular concerns about identity are due to numerous changes and cultural contacts We meet refugees whose identity is not clear to us. Moreover, the confrontation of languages, traditions and ways of life, the transformation of the division of labour make our and their identity unclear.</p> <p>But what is identity? Imagine, you arrive in a UK international airport. “The immigration official asks you for your passport. She looks at your nationality, at where you were born. Your name. She checks your visa. She looks at the photograph, she looks at you. She asks you about the purpose of your visit. Finally, she stamps the passport and wishes you a pleasant stay.”(Jenkins, 2013,p.1.)</p> <p>All human identities are to a certain extent social identities. They are plural and never are they final. Identity can only be understood as a process. Some identities are even achieved beyond the grave! (Think of those whose heroic deeds were recognized only after they died! Think of the artists who died poor, forgotten).</p> <p>Human social life is possible on condition we know who we are and who others are. One of the first things we try to do when we meet somebody is to locale them on our social maps, to identify them. And we are not always good at this (i.e. we think somebody is French while he is Belgian). In the films participants will be screening, books they’ll be reading, the Brochure real-life stories refugees continue asking themselves who they are, where do they belong. In fact they are questioning their identity.</p> <p>Social identity is also important on a wider stage. Imagine a contested border region. There are different ways to settle the issue: international arbitration, war, a referendum. The outcome has implication for identities.</p> <p>People can be compared (identified) on the basis of similarity and on the basis of difference.</p>	<p>Bring different pictures to the study group. Each student chooses one and takes on the identity of the person in the picture, they describe themselves in pairs...</p> <p>Follows theoretical input.</p>	<p>3 hours</p>

CINEMA FOR SOCIAL INCLUSION (Debating Refugees|N selected feature length films)

CONTENT	METHOD	DURATION
<p>METHOD</p> <p>The methods used in this module vary. They are all meant to stimulate “integration” into the learning group, supporting group dynamics and they are meant to exploit the tacit knowledge the participants have, though not knowing that they have it.</p> <p>Short input lectures on basic concepts and theories are devoted to trigger the participants' knowledge and to construct new knowledge together. Therefore, methods are also interactive enabling participants to exchange their knowledge.</p> <p>Literature, novels etc. are used and relevant issues are identified there (Judith Kerr's trilogy) There are activities conducted in pairs, threes, there is reporting back to the group.</p> <p>A widely used methods is using pictures for triggering discussion.</p> <p>The most important method is discussion and individual/ group analysis, watching and screening films, generalization of the findings obtained through this learning process. Not all films will be screened, some of them will be watched individually and reported about to the group.</p>  <p>In some languages songs will be used as well, additionally supporting discussion, Using films as a learning method is at the basis of this module. Therefore, participants in the course get some theoretical knowledge about films their nature and functions</p>	<p>Watch films at home. Discuss them with your family/ friends.</p>	<p>From 3 to 12 hours</p>

CINEMA FOR SOCIAL INCLUSION (Debating Refugees IN selected feature length films)

CONTENT	METHOD	DURATION
<p>THE ASSESSMENT AND EVALUATION TECHNIQUES</p> <p>The evaluation of this module is by no means school like. There are no scores, there is no judgment. Evaluation of the module will be just another pleasant learning activity. We are interested in what students have learned and how what has been learned relates to their professional life and their life in general. We suggest you used the following questions as guiding questions for collective oral evaluation.</p> <ol style="list-style-type: none"> 1. What were your main hopes and expectations about this module? 2. To what extent were these expectations met? 3. What did you enjoy most during the module? 4. Was there any part of the module that you didn't enjoy and if so why? 5. What did you learn from this module? 	<p>Questions are to be answered in writing and individually.</p>	<p>15 min</p>

DOCUMENTARY FILM MAKING

INTRODUCTION

In this module the learners build on what they have learned up to now in the previous modules during the course programme. This is a more hands-on module and is naturally closely linked to Module 6 Cinema Workshop... LIGHTS! CAMERA! ACTION!

RESOURCES FONTS

Website of project: <http://refugeesinproject.eu>

Manual (in all partners' languages) available at the website.

Project Brochure (in all partners' languages) available at the website.

Film Catalogue (in all partner's languages) available at the website

Documentaries (with subtitles in all partner's languages) available at the YouTube Channel of the Project

LEARNING OUTCOMES

After studying this module/unit, participants will be able to:

- Understand in a practical way the 6 basic components of documentary filmmaking;
- Contextualize documentary filmmaking as a cinematographic expression;
- Understand the cinematic Essay with a more argumentative, subjective approach;
- Gain an understanding of the diverse skills required by a film director from 'start to finish' of the filmmaking process;

- Understand and appreciate the practicalities of film production such as set design in its many forms;
- Through hands-on experience students will learn the basics about how to operate a camera, capture sound and apply appropriate lighting in different filmmaking settings.
- Edit film and gain an understanding of the basics of the film editor's role and the many associated skills through hand's-on experience.
- Combine and apply all the above skills in a competent way with the expressed aim of the overall course aim and objectives of producing documentary films to help Refugees and Migrants successfully integrate into their new found societies.

TOTAL DURATION

30 hours

DOCUMENTARY FILM MAKING

CONTENT	METHOD	DURATION
Short introduction to the module (classroom)	Module 5 presentation, with slides (PowerPoint) prepared by the trainer.	30 min
MODULE 5 Stage 5.1: Documentary as a Cinematic expression	<p>Group presentations required about why we make documentaries, the key components of a documentary film and some sample resources for developing their story. Each group nominates one presenter. Peer review final discussion with input from all participants about each groups findings. All sample resources can be gathered and pooled for future reference/story development.</p> <p>Make use of available classroom technologies and possibly summarise and record on video group and teacher feedback and evaluation for reinforcement purposes and referencing.</p>	2h30 min
MODULE 5 Stage 5.2: CONTENTS: Finalizing ideas that match and make a good Visual Argument	<p>Presentation of each group proposal. Each group nominates one presenter to demonstrate their understanding of argument writing as a cinematic expression and the different approaches and audiences they considered in reaching their final story choice. Important for the trainer to highlight that student's must reveal what is 'unique' about their proposed idea/story. Peer review final discussion with input from all participants about each groups findings. All sample resources can be gathered and pooled for future reference/story development.</p> <p>Make use of available classroom technologies and possibly summarize and record on video group and teacher feedback for reference.</p>	30 min

DOCUMENTARY FILM MAKING

CONTENT	METHOD	DURATION
MODULE 5 Stage 5.3: CONTENTS: The Film Directors Role (classroom)	The trainer will cover the basics and technical skills required of a film director. The important point to get across to students is that the director must exhibit good interpersonal and intrapersonal skills to help bond the crew into unit to bring the film to a successful conclusion in a cohesive, collaborative fashion. Students need to grasp that the film director's role is to understand his crew's skills and strengths to build teamwork. Understanding who does what as part of any team is vital to a team's overall success.	3 hours
MODULE 5 Stage 5.4: CONTENTS: The Film Producer's Role (classroom)	The trainer will cover the basics and technical skills required of a film producer. Students need to understand and appreciate the practical, logistical and budgetary aspects of filmmaking and how this impacts on the finished product. Essentially students need to gain and appreciate the film producer's role in the planning and coordination of all aspects of a film.	3 hours
MODULE 5 Stage 5.5: CONTENTS: Technical Equipment – Audio and Visual	Ensure that all students gain hands-on experience about how a camera operates. Student's will also experience and experiment with sound and lighting equipment. Equipment availability check: camera, microphone, recorder, tripod, monitor, etc.	9 hours
MODULE 5 Stage 5.6: CONTENTS: Editing a Film	The role of the editor is covered here. Presentation of software film editing packages. Preparation for the edit and the technical skills required. Working in groups the trainer will guide students through the many technical skills required to work and collaborate with the rest of the film crew for a first draft cut. The trainer will provide handouts and will cover all the basics and technical skills required of a film editor.	9 hours

CINEMA WORKSHOP

INTRODUCTION

This is the module where the trainees practice everything they learned before. Represents the practical application of all the competences acquired during the training programme. The moment is come: Light, camera... and action!

RESOURCES FONTS

Website of project: <http://refugeesinproject.eu>

Manual (in all partners' languages) available at the website.

Project Brochure (in all partners' languages) available at the website.

Film Catalogue (in all partners' languages) available at the website

Documentaries (with subtitles in all partners' languages) available at **YouTube Channel** of the project

LEARNING OUTCOMES

After studying this module/unit, participants will be able to:

- ➔ Understand (in practice) the cinematographic language and the narrative thru images in movement;
- ➔ Produce and direct documentary films;
- ➔ Learn how to work with: cameras, microphones, recorders, lightning elements;
- ➔ Value the team work where each function/person is indispensable for the success of the film;
- ➔ Have a general view of a film making plateau, as well as of the whole documentary production;

- ➔ Value the cinema as a working tool in the fight against exclusion.

TOTAL DURATION

30 hours

RELATION WITH OTHER MODULES

The module 6 is straight related to the module 5 and is the practical application of the contents learned. All information and competences learned in the other modules will be applied here. Besides the acquired technical knowledge, also the learning about the real situation of Refugees in Europe will be used.

CINEMA WORKSHOP

CONTENT	METHOD	DURATION
MODULE 6: CONTENTS: Short introduction of the module (classroom)	Module 6 presentation, with slides (PowerPoint) prepared by the trainer.	20 min
MODULE 6 Stage 6.1: CONTENTS: Checking the final scripts and stories to be filmed. Discussion and final evaluation.	Presentation, in classroom context, of each group proposals. Each group elect one person to do it. Final discussion with all participants in a circle. Make use of the classroom equipment: whiteboard, data show.	45 min / 15 min per group 15 min final discussion
MODULE 6 Stage 6.2: CONTENTS: Tasks division and creation of the film crew (classroom)	Presentation of each group proposals. Each group elect one person to do the presentation. Final discussion with all participants in a circle. Make use of the classroom equipment: white board, data show.	45 min / 15 min per group 15 min final discussion
MODULE 6 Stage 6.3: CONTENTS: Finishing the production file (classroom)	Group work in classroom. The trainer will have an advisor paper, verifying if all production file aspects are being respected.	45 min
MODULE 6 Stage 6.3: CONTENTS: Pre production (classroom)	Group work organized by the producer. The trainer will have an advisor paper, verifying if all pre-production aspects are being respected.	60 min
MODULE 6 Stage 6.3: CONTENTS: Pre production final checking (classroom)	Each group representative presents the final pre-production file. Make use of the classroom equipment: white board, data show.	25 min
MODULE 6 Stage 6.4: CONTENTS: Filming Group	Verify if interviewee and interviewer are ready for start filming.	8 hours X 2 Total: 16 hours

CINEMA WORKSHOP

CONTENT	METHOD	DURATION
MODULE 6 Stage 6.5: CONTENTS: Preview of the filmed material (classroom)	Each group should preview (use a computer and sound monitors) the filmed interview and decide what is important and should be in the film. The director takes notes from the time codes (in/out) of the chosen scenes. This information should be passed to the editor.	120 min
MODULE 6 Stage 6.5: CONTENTS: Additional images and sound research (classroom)	Each group works together in the research of additional images and sounds. Use internet material, always having the copyrights in mind (use "Labeled for reuse" material). The trainer will have a guiding work.	120 min
MODULE 6 Stage 6.5: CONTENTS: Editing (image and sound)	Presentation of the editing materials (software) Group work for a first draft cut, using the editing software. The trainer will have a guiding work.	120 min
MODULE 6 Stage 6.5: CONTENTS: Post production (image and sound)	Continuity of the editing work. The group will do the first experiments with colour treatment, brightness/contrast, levels etc. Also the sound track and sound effects will be added here. The trainer will have a guiding work.	120 min
MODULE 6 Final stage CONTENTS: Final evaluation	After the end of the editing of the film, the entire work group should preview both films and do a final evaluation.	120 min

SUGGESTIONS OF ACTIVITIES AND EVENTS

INTRODUCTION

In this certain chapter of the Guide, the partners of the project RefugeesIN have selected and recommended various learning activities and events, which can be used both by adult educators and civil society staff, and illustrate how to use flexibly the assets in the Pack (Brochure, Film Catalogue and Course).

More specifically, are provided ten learning activities and six events which are mainly addressed to: staff working with refugees and vulnerable groups, experts on social inclusion, refugees and to every person who is concerned and sensitive to social issues and the protection of human rights.

Specifically, these suggestions include a detailed description of the activity and instructions for their implementation (i.e.: description, facilitator's field, target group, used assets, place, duration, required skills and competencies of the facilitator and the audience, objectives). Some of the suggested learning activities are: debate, mapping exercise, roleplaying, screening of European films etc. Suggested public events include: screening of documentaries, 5-day film festival, open training event etc. They are provided here and described below extensively.

The following suggestions have as an aim to: to raise the role and the power of cinema in reflecting social issues, to raise awareness on refugee's struggles and difficulties towards social inclusion and finally to alleviate stereotypes and prejudices about refugees.

SUGGESTIONS OF LEARNING ACTIVITIES

1st LEARNING ACTIVITY

Short description of the suggested learning activity:	Motives and values of Refugees	
Facilitator:	Adult Educator	
Target group:	The activity is addressed to professionals working with refugees, refugees themselves, and interested members of the public. High school and college students can also be possible target groups.	
Assets of the project that will be used for the implementation of the learning activity:	Films on Website/YouTube	Place: Meeting room or classroom. Total duration: 3 hours
Detailed description of the way in which the learning activity will take place:	<p>After the introduction (5 min.), the facilitator starts with introduction of the films (showing the trailers, 12 all together) (10 min.). The audience chooses one film and watches the film (15 Min.). Then, the audience is placed in 2-3 smaller working groups and is drawing a "mindmap." The mindmap consists of the name of the "protagonist" in the center and then the bubbles are to be selected by the small group. They can be: his values, her dreams, the achievements so far etc. These mindmaps will be done with the information of the films. (30 min.) Afterwards, the mindmaps are presented in the plenary session and compared. (30 min.) Did the small groups find the same "subheadings"? What was important, what was not?</p> <p>As a new task, each participant draws this mindmap on a smaller piece of paper, (5 min). this time adding to each subheading, what can be done to help and by whom. (20 min.) These different ideas can be presented to the group again and discussed regarding the chances of realization. The direction of ideas can be: what can I do, what can others do, what can society do? (30 min.)</p> <p>At the end, the group has compiled a list of support measures to help refugees' integration. This list is appreciated by the facilitator. (rest of the time). At the end, the group gives an evaluation and feedback to the others.</p>	

SUGGESTIONS OF LEARNING ACTIVITIES

Skills that are required by the facilitator:	The facilitator should have competence in steering a discussion and, with intercultural competence and knowledge about refugees' situation, compile contributions of all members to one "picture".	Place: Meeting room or classroom.
Competencies that are required by the facilitator:	The competence of the facilitator in methodological variety and in visualizing results are important.	
Skills that are required by the audience:	Audience should be open for discussion, listen carefully, be aware of other opinions and show respect for other persons' opinion. They should be able to reflect on their own situation and take the perspectives of others into consideration.	Total duration: 3 hours
Objectives of the learning activity:	The objectives are showing the efforts of refugees to promote and increase their own inclusion and appreciation of these efforts. This way, the participants can value the struggle a refugee has to go through and compare that to their own efforts in similar situations (moving to a different city, having a new job etc.). Their reflective skills will be sharpened.	

SUGGESTIONS OF LEARNING ACTIVITIES

2nd LEARNING ACTIVITY

Short description of the suggested learning activity:	Refugees in Europe. A mapping exercise.	
Facilitator:	Adult Educator	
Target group:	The activity is addressed to those working with refugees, refugees themselves, and interested members of the public including high school and college students.	
Assets of the project that will be used for the implementation of the learning activity:	Brochure https://www.refugeesinproject.eu/en/pack/course.html https://www.refugeesinproject.eu/en/pack/brochure.html	Place: Meeting room or classroom.
Detailed description of the way in which the learning activity will take place:	<p>The facilitator provides a large map of the world with only the names of continents and countries. The 26 stories of the brochure are scanned regarding the information about: who came from what country when, and why?</p> <p>First the facilitator introduces the exercise, e.g. to map refugee's situation in EU by analyzing the stories of the brochure. (15 Min.)</p> <p>The map is shown via a projector on the white board. (10 min.) The participants get the brochure and look at the stories. This can be done in smaller groups (each groups reads superficially 4-5 stories). They look for vital information: where did the interviewee come from, when did he/she come, what were the reasons? (25 min.)</p> <p>Then they place this information with time and country of origin in the map. (20 min)</p> <p>A discussion about reasons for flight can be the next step. What do we know about the reasons? (20 min.)</p> <p>A timeline of "conflicts" can be drawn, from 1990 to today. (20 min.)</p>	Total duration: 3 hours (Note: The cards for roleplaying must be generated before the session. Once they are created they can be reused.)

SUGGESTIONS OF LEARNING ACTIVITIES

Detailed description of the way in which the learning activity will take place:	<p>The facilitator can support this by handing out statistical data about numbers of refugees in EU for 20 years. (20 min.)</p> <p>Discussion and drawing conclusion can be: is the recent “refugees’ crisis” the biggest in numbers? When during the EU history did we have similar numbers? Evaluation and feedback at the end. (rest of the time)</p>	Place: Meeting room or classroom.
Skills that are required by the facilitator:	<p>An overview of refugees’ situation in different parts of EU is favorable. Leading a discussion and coming to a “solution” by negotiating is a very important skill necessary for the facilitator.</p>	
Competencies that are required by the facilitator:	<p>Leading the process so that the answers are given comprehensively. Methodological competence, in case a method does not appeal to the audience to find an alternative. Some negotiation and interpersonal skills so that the experience can go smoothly. A close look at all participants so that each one is active and involved is very important.</p>	Total duration: 3 hours
Skills that are required by the audience:	<p>Audience must be interested in the subject matter, that is, the historical and recent situations of refugees in EU. They should be able to “scan” the interviews of the brochure for important information, also the “context information” of the brochure.</p>	
Objectives of the learning activity:	<p>This activity aims to dismantle the idea that asylum seekers and migrants have it easy getting into the EU. It should raise awareness in the learners that things aren’t easy for refugees and migrants, that refugee and migrant are not synonyms, and that often people have to make incredibly difficult choices for their lives. This should help avoid the danger of a single story of refugees and learners will better understand how one gets the status of refugee, how hard it is, what are the required conditions, etc. This activity will make learners walk a mile in a refugee or migrant’s shoes which should make them empathize and make a positive change in their perspective.</p>	

SUGGESTIONS OF LEARNING ACTIVITIES

3rd LEARNING ACTIVITY

Short description of the suggested learning activity:	Discussion about the two-way psychological adjusting to the unavoidable cultural changes brought about by the refugee crisis.	
Facilitator:	An adult educator, somebody with a background in sociology, andragogy, anthropology or political sciences.	
Target group:	The activity addresses professionals working with refugees, refugees themselves, and interested members of the public. As well as students of universities and their families.	
Assets of the project that will be used for the implementation of the learning activity:	The discussion will be based on the Module 4 of the Manual.	
Detailed description of the way in which the learning activity will take place:	<p>Using this module, learners will be introduced to the <i>concepts of social inclusion versus social exclusion</i>. They will learn about the evolution of the concept of social inclusion from overcoming poverty to overcoming economic and relational precarity in today's societies.</p> <p>First, refugees are supposed to get socially included as to avoid the separation within society. Social inclusion and exclusion are measured by the extent to which refugees' lives are connected with the lives of other people. Social life is played out within psychological processes of inclusion and exclusion, within which people search to belong. Social life needs people and inclusion needs people, but inclusion may have boundaries against some people. For social inclusion to take place, it is important to take into account phenomena like: individual motivation, small group processes, intergroup relations, stigmatisation. They all provide a comprehensive socio-psychological account of both social inclusion and social exclusion. Boundaries provoke social exclusion. In the brochure <i>From Escape to Belonging</i> you will find many examples of boundaries experienced by refugees. These may be legal, psychological, cultural, economic, etc.</p>	<p>Place: Lecturing room.</p> <p>Total duration: 3 hours</p>

SUGGESTIONS OF LEARNING ACTIVITIES

<p>Detailed description of the way in which the learning activity will take place:</p>	<p>Refugees are not granted the status of refugee, they are rejected because they look different, because they have a slight accent, because they do not understand the cultural codes, etc. Screening the film Fatima and other films on refugees will make participants in the course better understand both phenomena, social inclusion and social exclusion.</p> <p>Europe is being faced with a massive and diverse phenomenon of social exclusion so much different from the social exclusion in the past where inclusion was about bringing weak individuals back to the strong society. Today social exclusion has different images. How to achieve refugees' social inclusion, i.e. high level of interconnection with the lives of others? Social inclusion of refugees is possible if they have an understanding of the cultural codes; if they speak and write the language of the country, if they are included in the economic, social, political life of the host country, if they have a life vision (aims) to follow, if they encounter people who may act as their bridges to the host country (often the relationships with natives who act as bridges are for life), if they are able to give their energy, time and knowledge for the benefit of others. Included are those who are able to receive and give, who are engaged in this two-way process.</p> <p>Second, the audience will address the <i>changes in identity</i> facing the massive arrival of refugees.</p> <p>Third, <i>Feelings of fear on both sides will be discussed</i>. Being a refugee is destabilizing. Being a refugee is not a normal situation. It is destabilizing since one may feel threatened. But there are differences between the type of fear refugees/host environment may experience. Thus Riemann (2003) distinguishes four different types of fear.</p> <p>A Type: Shizoid fear. It is about the fear of self-abandonment, the fear of not being oneself anymore. To illustrate this point let us consider the case of Salih who fled from Bosnian war, studied philosophy at Ljubljana's university, graduated from this Slovenian university. He studied in Slovene. He got employed in Slovenia. Slovenian language is a Slavic language, but Salih thirty years later still refuses to speak Slovene fearing that he would not be faithful to himself.</p> <p>B Type: Obsessive fear which is the fear of changing. Over years Salih has been eating only Bosnian dishes. He has been dreaming of preserving Bosnian domestic habits like going to the open market, buying paprika, choosing water melons. . . He appreciates continuity above all.</p>	<p>Place: Lecturing room.</p> <p>Total duration: 3 hours</p>
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SUGGESTIONS OF LEARNING ACTIVITIES

<p>Detailed description of the way in which the learning activity will take place:</p>	<p>There is also C Type: Hysterical fear. Salih is definitely not experiencing this type of fear, fear of constancy, settling down, having habits, longing for changes. And he does not experience the D Type: Depressive fear, which is the fear of loneliness leading individuals to self-sacrifice.</p> <p>Riemann's theory helps understanding refugees' behaviour but also the natives' behaviour.</p>	<p>Place: Meeting room or classroom.</p> <p>Total duration: 3 hours</p>
<p>Skills that are required by the facilitator:</p>	<p>The facilitator has to be skilled, able to moderate the discussion as one of the most demanding methods in adult education. He or she will have to calm down eventual strong feelings of the audience, having in mind the ultimate goal; making both sides understand how the process of adjustment develops.</p>	
<p>Competencies that are required by the facilitator:</p>	<p>A facilitator must have multicultural competencies. Preferably he/she should have experience working with refugees so then he/she can give valuable input. The participants may discover quite a different image of themselves, a different image from the one they had about their own supposedly positive attitude towards refugees. The audience may discover that they are offended by mistrust of the refugees whom they are ready to help. And this may be painful because this would be a painful experience for them coming from anybody, not only refugees. Therefore, the facilitator must act as an authority in the discussion group. He or she must be the one who does not have only theoretical concepts in mind.</p>	
<p>Skills that are required by the audience:</p>	<p>The audience must be interested in the subject matter. The audience should not be afraid of their own feelings. Preferably, the audience should have some multicultural competencies. It would be fine to have competent professionals in the audience to help the facilitator if he or she gets stuck with the reactions of the audience.</p>	
<p>Objectives of the learning activity:</p>	<p>Objectives of the learning activity are clear. Augmenting the sensitiveness of the audience and of the refugees to their own reactions.</p>	

SUGGESTIONS OF LEARNING ACTIVITIES

4th LEARNING ACTIVITY

Short description of the suggested learning activity:	Screening European films on refugees and their integration in society	
Facilitator:	Adult Educator, Film expert	
Target group:	The activity is addressed to those working with refugees, refugees themselves, and interested members of the public.	
Assets of the project that will be used for the implementation of the learning activity:	Fatima and a selected film produced by the consortium partners	Place: his activity can be run in a lecturing room Total duration: 3 hours
Detailed description of the way in which the learning activity will take place:	<p>The facilitator will introduce Fatima to make the audience discuss later on the hardships and strategies of integration. The description and the analysis contained in the Manual will be a useful starting point. Fatima is a film driven by the impulse of living. The character's advance, want to go further and they do go further. There are women who have left their country, its odours, the sun, who did not stay long in school and want to get integrated. Such heroic characters may be met among female refugees. Such a woman is a 45-year-old Fatima, a single mother of two growing up daughters, divorced from her husband, and a hardworking cleaning lady. The three women struggle against the reductionist, stereotyped opinion the others have about them. The three women, each in their own way, are trying to demonstrate that they do not correspond to their image, that they can denigrate the logic of failure in which others would like to imprison them.</p>	

SUGGESTIONS OF LEARNING ACTIVITIES

<p>Detailed description of the way in which the learning activity will take place:</p>	<p>Fatima is raising alone her two daughters with whom she is close, but from whom she is also separated at the same time. The surrounding culture and language, her belonging to her own generation, separate her from her children. She does not possess the cultural codes she should. She does not possess the language of her daughters. But Fatima understands why her younger daughter is angry. "When parents are hurt, children get angry". There are three different languages in this film: the language of the youngest daughter, which is the slang of young people, the more sophisticated language of the older daughter studying medicine, and Fatima's language, Arabic in which she writes her diary. This is her priceless possession. After her long working days (she leaves for work in the dark, and gets home in the dark again), she sets down to write, thus preserving her intimacy, thoughts that she cannot share with her daughters who do not master Arabic well enough. The film stages three characters, their ways of integration and social inclusion: there is the superficial subordination of Fatima, there is the older daughters' struggling for excellence, and there is the rebellion of the younger daughter.</p> <p>Fatima, heroine du quotidien - Philippe Faucon et Fatima Elayoubi dans TLCDM https://www.youtube.com/watch?v=Wx6tf3s4Q9I</p> <p>In relation with refugees they matter and we matter. Inequality, stereotypes, prejudices, discrimination, lack of social fairness are all barriers to social inclusion of refugees. "What are the mechanisms that support refugees' social inclusion" is the final question around which is organised this activity. Getting an insight into our own attitude towards refugees (stereotypes, be they positive or negative, prejudices and eventual discriminatory attitude). The dependency of our attitude towards refugees on our own personality and our social roles. Inhabitants, refugee workers, governmental officials, soldiers etc. may have different attitudes towards refugees.</p> <p>Any of the films produced demonstrates adjustment of refugees to the hosting culture and society, any of them offers the demonstration of their adjusting strategies. But also, to a different degree, films mirror host societies and issues of adjustment on the side of the host society.</p> <p>Strategies of the society's adjustment will be discussed.</p>	<p>Place: his activity can be run in a lecturing room</p> <p>Total duration: 3 hours</p>
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SUGGESTIONS OF LEARNING ACTIVITIES

Skills that are required by the facilitator:	<p>The ability to analyse the film content from the point of view of stereotypes and prejudices. The ability to invite the audience to contribute their own examples thus illustrating the topic and the ability to channel the discussion towards the goals: making the audience understand that stereotypes are easy to adopt, if we do not oppose them our informed thinking processes.</p>	<p>Place: his activity can be run in a lecturing room</p> <p>Total duration: 3 hours</p>
Competencies that are required by the facilitator:	<p>The facilitator should have multicultural competencies and should be able to cite his/her own examples from his or her real life. For instance, about studying abroad, feeling accepted or rejected and on what grounds. etc. He or she should be experienced in leading the group dynamics which may become tensed.</p>	
Skills that are required by the audience:	<p>Audience must be interested in the subject matter, that is, the legal aspects of refugees' integration in the host countries.</p>	
Objectives of the learning activity:	<p>To alleviate stereotypes and even prejudices about refugees and ourselves. The audience should leave after the additional screening of one of the films produced by consortium partners.</p>	

SUGGESTIONS OF LEARNING ACTIVITIES

5th LEARNING ACTIVITY

Short description of the suggested learning activity:	Debate and analysis of real life stories of refugees	
Facilitator:	Adult Educator	
Target group:	The activity is addressed to professionals working with refugees, refugees themselves, and interested members of the public. High school and college students can also be possible target groups.	
Assets of the project that will be used for the implementation of the learning activity:	Brochure https://www.refugeesinproject.eu/en/pack/brochure.html	
Detailed description of the way in which the learning activity will take place:	<p>Using the brochure created in RefugeesIN, learners will be asked to debate about the refugee/s they read about in the Brochure and the larger picture of Refugees in the world. The debate shall focus not only on the historical reasons why these persons became refugees but mostly on what they did towards being socially included in their host society and how the host society treated them in regards to their social inclusion.</p> <p>Furthermore, participants will be asked if/why they believe the refugees, whose stories are present in the Brochure, are good role models. Learners will also be handled the table created in RefugeesIN that shows Price-Mitchell's characteristics of a role model (2010) and Heckmann's dimensions of social inclusion (2001). They will be asked whether they think the refugee/s has/have all the characteristics and which are their strong and weakest points. The debate shall end by discussing possible ideas to promote the social inclusion of Refugees. Not only focused on what Refugees can do by themselves but also what tools and help should the host societies offer (e.g. language lessons, help looking for a job/education/training).</p>	<p>Place: Meeting room or classroom.</p> <p>Total duration: 3 hours</p>

SUGGESTIONS OF LEARNING ACTIVITIES

Skills that are required by the facilitator:	The facilitator must have good negotiation skills as they must mediate and ensure the best conditions so that everyone participates and is able to intervene in the debate.	Place: Meeting room or classroom.
Competencies that are required by the facilitator:	The facilitator must have multicultural competencies. Preferably they should have experience working with refugees so they can give valuable input and mention their own experience with refugees. This would make the debate work better for participants would have someone that has been on the field which could also help them to learn more about the situation.	
Skills that are required by the audience:	Audience must be interested in the subject matter, that is, the so-called refugee crisis. Preferably, the audience should have some multicultural competencies but the facilitator can help. Furthermore, negotiation skills would be a great aid to keep the debate flowing correctly and avoiding unpleasant situations between participants.	Total duration: 3 hours
Objectives of the learning activity:	The objectives are promoting a dialogue about what refugees face and how social inclusion should be achieved. The debate should also help participants to learn more and think about the particularities refugees face when reaching the host country and how the host country aids refugees. This will raise participants' awareness about the refugee crisis and what is being done at both the EU level and at a national level. In addition, through reading and debating these stories one can identify successful pathways towards social inclusion which can inspire and be followed by the newcomers. Furthermore, this will help participants develop their multicultural competencies and their negotiation skills.	

SUGGESTIONS OF LEARNING ACTIVITIES

6th LEARNING ACTIVITY

Short description of the suggested learning activity:	Roleplaying about the legal dimension of the refugees' status	
Facilitator:	Adult Educator	
Target group:	The activity is addressed to those working with refugees, refugees themselves, and interested members of the public including high school and college students.	
Assets of the project that will be used for the implementation of the learning activity:	Manual and Brochure https://www.refugeesinproject.eu/en/pack/course.html https://www.refugeesinproject.eu/en/pack/brochure.html	Place: This should be conducted in a room.
Detailed description of the way in which the learning activity will take place:	<p>The facilitator will use the RefugeesIN Manual and Brochure to create character sheets of refugees, other materials and sources of information may be used. These will include demographic information such as the country of origin, age, gender, social class, education level, and even marital status. This way the learner can be better contextualized about the person they are role-playing as. Furthermore, there should be concise information about the historical reasons why they left their country and are looking for asylum in another country. Here are some suggestions for the characters:</p> <ol style="list-style-type: none"> 1. A refugee that has a preference for a certain European country due to having acquaintances and distant family there. They were however accepted on another and, hence, tried to leave. They were caught and returned to the initial host country. 2. A character that is now being faced with a conflict/war situation and has to choose between fleeing and leaving their family behind or face their probable demise. 3. A refugee that is being persecuted for their religion or political affiliation. 	Total duration: 3 hours (Note: The cards for roleplaying must be generated before the session. Once they are created they can be reused.)

SUGGESTIONS OF LEARNING ACTIVITIES

<p>Detailed description of the way in which the learning activity will take place:</p>	<p>4. An economic migrant to contrast with the refugees as many people often use both terms interchangeably despite their differences.</p> <p>5. A character that despite everything is unable to get into the EU at all. For instance, an environmental refugee as they are often not talked about nor protected under current legislation. Due to climate change it is likely there will be more people in this situation in the future. It is important to be aware that not all stories are successful.</p> <p>6. The facilitator will act as both legal advisor and decision maker about whether the other characters are able or not to be successful on entering/legalizing their situation in the EU.</p> <p>This will ensure that the learners are exposed to different perspectives and frustrations that those that are leaving their countries are faced with. The more varied the stories the better. Participants will have to use their character's information and what they know of EU and national policies to argue why they should be able to get into a certain country.</p> <p>To finish the session, the adult educator must be able to synthesize what was learned. They should also discuss the main topics/issues that were noticed by the participants and answer any questions they might have. There should also be some discussion about the legal aspects refugees are faced with at the EU and national levels and the existing support systems (e.g. NGO that helps refugees filling the required paperwork, language lessons, etc.).</p>	<p>Place: This should be conducted in a room.</p> <p>Total duration: 3 hours (Note: The cards for roleplaying must be generated before the session. Once they are created they can be reused.)</p>
<p>Skills that are required by the facilitator:</p>	<p>Some negotiation and interpersonal skills so that the experience can go smoothly. Furthermore, creativity to create the character sheets and some historical knowledge to contextualize each character and what they are/were facing. Planning and facilitating skills are required, in particular those necessary for active learning techniques such as brainstorming.</p>	

SUGGESTIONS OF LEARNING ACTIVITIES

<p>Competencies that are required by the facilitator:</p>	<p>The facilitator should have legal knowledge on migrant issues and multicultural competencies. The legal knowledge will be used to situate and aid the learners getting asylum or legal status for their characters. Multicultural competencies are necessary so that the characters are realistic, human, and not caricatures of asylum seekers and migrants. The facilitator must also have competencies in group management and dynamics.</p>	<p>Place: This should be conducted in a room.</p>
<p>Skills that are required by the audience:</p>	<p>Audience must be interested in the subject matter, that is, the legal aspects of refugees' integration in the host countries. Preferably, the audience should have some multicultural competencies but the facilitator can help. Furthermore, negotiation and group dynamic skills would be a great aid to the whole experience.</p>	<p>Total duration: 3 hours (Note: The cards for roleplaying must be generated before the session. Once they are created they can be reused.)</p>
<p>Objectives of the learning activity:</p>	<p>This activity aims to dismantle the idea that asylum seekers and migrants have it easy getting into the EU. It should raise awareness in the learners that things aren't easy for refugees and migrants, that refugee and migrant are not synonyms, and that often people have to make incredibly difficult choices for their lives. This should help avoid the danger of a single story of refugees and learners will better understand how one gets the status of refugee, how hard it is, what are the required conditions, etc. This activity will make learners walk a mile in a refugee or migrant's shoes which should make them empathize and make a positive change in their perspective.</p>	

SUGGESTIONS OF LEARNING ACTIVITIES

7th LEARNING ACTIVITY

Short description of the suggested learning activity:	Using Documentary films as educational scaffolding to improve low literacy English language skills for Refugees or Asylum Seekers.	
Facilitator:	English Language Teacher or English as a second language teacher (ESL)	
Target group:	The main target group for this activity is practitioners concerned with improving low literacy English language skills among Refugees. This target group can also include the wider Refugees community and anyone interested in improving the welfare of Refugees and Asylum seekers in general.	
Number of people to whom the event is addressed:	Approximately 20 to 30 people.	
Assets of the project that will be used for the implementation of the learning activity:	The RefugeesIN Film Catalogue: Two short documentary films the Journey and Migration both filmed and produced in Ireland by Refugees / Asylum seekers from a Direct Provision Centre in Ireland.	Place: In a classroom
Detailed description of the way in which the learning activity will take place:	<p>Students work in groups of 3. The Teacher outlines the learning objective/s and potential learning outcome/s. Teacher also highlights the value of English subtitles on the English speaking film for phonetic, spelling and comprehension. This activity is intended to enable English language teachers assess English literacy skills among Refugees or Asylum Seekers in their classroom with the aim of assessing students' prior knowledge of the English language for planning courseware, modules, lessons and assessment.</p> <p>This activity will also help a teacher identify and group students of mixed ability so that students are paired or work in groups of 3, mindful of the Zone of Proximal Development (ZPD) a concept introduced by Psychologist Lev Vygotsky (1896-1934) – for example each group will have 1 strong English speaking student and 2 students who are weaker – the weaker students learn from working with the strong student this is the ZPD concept working etc.</p>	Total duration: 3 hours Approx. with Q&A plus discussion about ESL

SUGGESTIONS OF LEARNING ACTIVITIES

<p>Detailed description of the way in which the learning activity will take place:</p>	<p>Run the first film, 15 mins. After the first film is viewed students are allowed 30 minutes to write a 1-minute summary of the first film. Each student is required to read out to the class their summary 30 mins. Teacher collects the written summaries and spends 15 minutes assessing the individual English language strengths of the students to help break them up into their appropriate groups. While the teacher is assessing the first lot of written summaries the students view the second film.</p> <p>After the second film is viewed the teacher forms groups of 3 using ZPD. The students are allowed re-run the second film for 15 mins and spend 30 mins writing a 1-minute summary which one student elected from each group reads aloud approximate time 15 mins. Discussions and Q&A follow about this exercise and first film summaries are compared to second film summaries for quality and evaluation purposes.</p>	<p>Place: In a classroom</p> <p>Total duration: 3 hours Approx. with Q&A plus discussion about ESL</p>
<p>Necessary equipment which will be used during the event/activity:</p>	<p>Computer / Laptop and Digital Projector, Pens, Paper and Internet Access</p>	
<p>Objectives of the learning activity:</p>	<p>For teachers to assess and consider existing prior knowledge of English among their students and the English language literacy levels and demands before developing Courseware. To group students in a ZPD context.</p>	

SUGGESTIONS OF LEARNING ACTIVITIES

8th LEARNING ACTIVITY

Short description of the suggested learning activity:	Direct teaching of the English Language; vocabulary learning aided by subtitling	
Facilitator:	English Language Teacher or English as a second language teacher (ESL)	
Target group:	The main target group for this activity is practitioners concerned with improving low literacy English language skills among Refugees. This target group can also include the wider Refugees community and anyone interested in improving the welfare of Refugees and Asylum seekers in general.	
Number of people to whom the event is addressed:	Approximately 20 to 30 people.	
Assets of the project that will be used for the implementation of the learning activity:	The RefugeesIN Film Catalogue: Twelve short documentary films that make up the film catalogue.	Place: In a classroom
Detailed description of the way in which the learning activity will take place:	The facilitator/teacher selects 6 films from the 12 RefugeesIN film catalogue. One from each country. The class view the first film approximate time 15 minutes. During the viewing and with a focus on the English subtitles students try to identify words in the films that they do not currently have in their vocabulary and write them down. This process is repeated for the 6 films approximate time 90 minutes. At the end of this exercise a Mind Map is created out of the new words identified by the class approximate time 30 minutes. This Mind Map diagram with the agreed set of new found words in the film subtitles are used to further expand the students' vocabulary by adding new associated words that individual students with stronger English language literacy skills in the class possess. In this way the ZPD mentioned in Activity 1 above is magnified as greater vocabulary and learning takes place approximate time 30 minutes. The remaining 30 minutes are given over to Q&A and discussion.	Total duration: 3 hours Approx. with Q&A plus discussion about ESL

SUGGESTIONS OF LEARNING ACTIVITIES

Necessary equipment which will be used during the event/activity:	Computer / Laptop and Digital Projector, Pens, Paper and Internet Access
Objectives of the learning activity:	Identify, teach and build some core vocabulary in the English language.

SUGGESTIONS OF LEARNING ACTIVITIES

9th LEARNING ACTIVITY

Short description of the suggested learning activity:	In your shoes: the importance of understanding the refugee crisis in creating an inclusive society.	
Facilitator:	Adult Educator	
Target group:	The activity is addressed to professionals working with refugees, refugees/newcomers, civil staff society, professionals in the field of Migrant and Social Inclusion Issues, cultural-linguistic mediators.	
Assets of the project that will be used for the implementation of the learning activity:	Manual https://www.refugeesinproject.eu/en/pack/course.html Amnesty International UK https://www.amnesty.org.uk/resources/lesson-refugees-and-asylum	<p>Place: Meeting room or classroom.</p> <p>Total duration: 4 hours</p>
Detailed description of the way in which the learning activity will take place:	<ol style="list-style-type: none"> 1. Begin by asking participants to define in their own words the following terms 'refugees', 'asylum seeker', 'migrant', 'refugees crisis', 'deportation', 'exceptional leave to remain'. Understanding the <i>meaning</i> of these terms and the differences between them is a vital first step in understanding the issues of the refugee crisis and increasing the level of social inclusion. 2. Follow up by asking them to explain why they answered the way they did, to provide evidence or an example. 3. The facilitator will then use the RefugeesIN Manual to focus on the explanation of the technical terms mentioned above. The screening of the video will be <i>followed by a debate</i> where participants will be asked to express their opinion about the crucial difference between the terms 'refugees', 'asylum seeker', 'migrant'. Facilitator will focus on the relevance of understanding their definition and the fact that <i>understanding</i> the world refugees crisis has a significant role in <i>preventing racism and discrimination</i>. In fact, today it is crucial to understand what an asylum seeker or a refugee is because of all the misconceptions and misunderstandings around those terms. 	

SUGGESTIONS OF LEARNING ACTIVITIES

<p>Detailed description of the way in which the learning activity will take place:</p>	<p>2. Ask the participants what they already know about Afghanistan. The facilitator will read the true story of Farzad, a refugee who arrived in the UK from Afghanistan. In small groups, participants will be asked to read and discuss Farzad’s story.</p> <p>3. Role Play: Facilitator can use -and adapt the Script for the Play provided by Amnesty International UK.</p>	<p>Place: Meeting room or classroom.</p> <p>Total duration: 4 hours</p>
<p>Skills that are required by the facilitator:</p>	<p>The facilitator must have communication skills; he/she has to be concise and clear. Giving clear instructions is paramount, as they make it easier for the group to get to the outcome. He/she must be also able to build relationship and trust very quickly with the group. In order to lead a successful facilitation and maximizing participants’ involvement, it is also important the facilitator is skilled in active listening. So, constant and genuine interest should be conveyed to the speakers by using verbal/non-verbal messages. The facilitator must be skilled in conflict management and team building.</p>	
<p>Competencies that are required by the facilitator:</p>	<p>The facilitator must have multicultural competencies. Working in a cross-cultural environment and in order to lead a successful facilitation, it is crucial that the facilitator is experienced in group management, working flexibly with the content of the programme to meet the participants’ learning needs of the moment.</p>	
<p>Skills that are required by the audience:</p>	<p>Audience must be interested in the subject matter, that is further understand topical issues about refugees, asylum seekers, and migrants. Preferably, the audience should have some multicultural competencies but the facilitator can help. Furthermore, active listening skills would be a great aid to the implementation of the activity.</p>	
<p>Objectives of the learning activity:</p>	<p>This activity aims to further understand topical issues about refugees, asylum seekers, migrants, newcomers, as well as bring <i>Refugees, Asylum Seekers and Migrants and their host communities together through intercultural learning</i>. Participants will gain a better understanding of the refugee crisis and what it means to be a refugee. It can play a key role in working towards on the promotion of more cohesive and inclusive communities. The activity will also give participants the chance to focus on the importance of humanizing those who seem distant and different from us. Being dedicated to helping participants develop the skill of putting themselves in others’ <i>shoes</i>, this activity will foster empathy and understanding for Refugees , contributing to make a positive change in their perspective, <i>overcoming prejudices and discrimination</i>.</p>	

SUGGESTIONS OF LEARNING ACTIVITIES

10th LEARNING ACTIVITY

Short description of the suggested learning activity:	"Based on a true story": outline a personal autobiography	
Facilitator:	Adult Educator	
Target group:	The activity is addressed to professionals working with refugees, refugees/newcomers, civil staff society, professionals in the field of Migrant and Social Inclusion Issues, experts of cinema, people interested in storytelling.	
Assets of the project that will be used for the implementation of the learning activity:	Manual and Brochure https://www.refugeesinproject.eu/en/pack/course.html https://www.refugeesinproject.eu/en/pack/brochure.html	Place:
Detailed description of the way in which the learning activity will take place:	<ol style="list-style-type: none"> 1. Telling a story required a certain amount of trust in the people around oneself. So, it is crucial to start with an introductory activity that motivates the participants to tell something about themselves. The storytelling card game Dixit can work as a good ice breaker activity. Participants will be asked to choose one card that fits how they currently feel. In pairs, participants will then present themselves and let them explain why they took this card. 2. Begin by asking participants to define 'self-biography narratives writing' for them. Then, using the brochure RefugeesIN, participants will be asked to focus on the core components of the real life stories: e.g. the description of former refugees' life, what life really means to him/her, the vision of his/her future and the conclusion. 3. Participants will be divided into small groups focused on debating refugees life in the host country (difficulties experienced; key issues to be considered in terms of social inclusion etc.). 	Meeting room/ classroom (flipchart, internet connection, laptop, projector) Total duration: 3h30min

SUGGESTIONS OF LEARNING ACTIVITIES


<p>Detailed description of the way in which the learning activity will take place:</p>	<p>The analysis of the real life stories told by the RefugeesIN role models and the debate will allow participants to share their opinions about the importance of having a global awareness and understanding of other cultures, as well as the importance of role models as innovative methods and practices to facilitate social inclusion</p> <p>4. Next, have each participant write 5 sentences listing key events from their lives so far. Participants will then put themselves to the test outlining a personal autobiography through a challenging practical activities. After screening the video, they will be asked to write out their life timeline, focusing on the key events from their lives previously identified.</p> <p>5. Then, they will be asked to answer the questions provided and then to share their short autobiography with the rest of the groups.</p> <p>This activity can be also crucial to get the <i>group</i> acquainted, <i>improve</i> the dynamics and help strengthen the sense of identity of those within the group.</p>	<p>Place: Meeting room/ classroom (flipchart, internet connection, laptop, projector)</p>
<p>Skills that are required by the facilitator:</p>	<p>The facilitator must be competent in creating an inclusive environment, showing support and facilitating group discussion. He/she also must have active listening skills, making sure every participant has a chance to be heard and to hear each other and encouraging the group to do the same.</p>	<p>Total duration: 3h30min (Note: The storytelling game DIXIT game can be bought online.</p>
<p>Competencies that are required by the facilitator:</p>	<p>The facilitator must have multicultural competencies.</p> <p>Considering that the first step toward change is awareness and that learning is vital to society's movement forward, it is also important the facilitator is experienced in the field of lifelong learning. This would play a key role in supporting participants to focus on the importance of being curious, to want to know how, what or why, supporting them to learn more about the situation and identified the steps to be undertaken to promote social inclusion.</p>	<p>Facilitators can also use similar storytelling card games, e.g. Once upon a time')</p>

SUGGESTIONS OF LEARNING ACTIVITIES

<p>Skills that are required by the audience:</p>	<p>Audience must be interested in exploring self-biography narratives writing, with a special focus on social inclusion. In order to interact and communicate effectively, it is important that the audience has interpersonal skills, in particular active listening, as it will facilitate the debate avoiding unpleasant situations that can arise between participants.</p>
<p>Objectives of the learning activity:</p>	<p>The objectives are promoting a dialogue about the importance of using inspiring tools (e.g. self-biography narratives writing) for promoting social inclusion.</p> <p>The use of self-biography narratives will allow participants to relate to their immediate surroundings, ask questions and obtain answers that will help them to better know their environment.</p> <p>Being based on practical activities and debates, the Activity should also help participants to learn more about the difficulties, challenges and opportunities refugees face when living in the host country. The Activity can also play a key role in supporting participants develop their multicultural competencies and interpersonal skills.</p>

SUGGESTIONS OF EVENTS

1st EVENT

Short description of the suggested event:	PUBLIC SCREENING OF DAS KIND	
Facilitator:	I. Civil Society staff / II. Adult Educator	
Target group:	Older students, network of third age universities, social activists, refugees etc.	
Number of people to whom the event is addressed:	350	<p>Place: The event should take place in a cinema hall.</p> <p>Total duration: 3 hours</p>
Detailed description of the way in which the event will take place:	<p>The project will be introduced followed by the screening of Das Kind one European film selected by the focus groups. A discussion will follow the screening.</p> <p>The film selected will be DAS KIND since it offers many possibilities for the discussion on refugees' hardships, ways of their social integration.</p> <p>DAS KIND - a docudrama Irma the main character in the film Das Kind has difficulties defining herself and her identity.</p>  <p><i>"I was born in the Austrian-Hungarian Empire. When it fell apart we found ourselves deprived of our identity. Czernowitz became Romanian but was Austrian. A Treaty was signed, minorities were put together, and Romania was created."</i></p> <p>Being a Jew she was not Romanian, she was not Austrian, she was not French nor she was a part of all that. Her music was not their music; her poetry was not their poetry.</p> <p><i>"My darling, even today I do not feel entirely French. But who am I? Romanian, Austrian? French? A part of each..."</i></p>	

SUGGESTIONS OF EVENTS

<p>Detailed description of the way in which the event will take place:</p>	<p>Moreover, she does not even have a language of her own: Yiddish, German, French, Romanian, which language is her language? She says that she has never felt entirely French though her second husband was French, though her children were born and raised Paris.</p> <p>A refugee remains a refugee, not knowing where his or her home is. The feeling of being homeless, of being “from elsewhere” is transmitted onto the refugees’ children. The story of their parents, the anxieties of their parents become their anxieties even before they are born. Being a refugee is also about the transmission of certain culture and feelings onto the next generations. It takes several generations for these feelings to vanish. A refugee does not necessarily adapt to the host society, he or she should primarily adjust to himself or herself and his or her emotions in new circumstances.</p> <p>Discussed will be mechanisms of inclusion/language/cultural code. The facilitator will base the discussion on the theses contained in the following article published by Slovenian Third Age University on EPALE and other sources.</p> <p>The French People Know That They Are French From The Very Beginning. I Knew That I Was Jewish From Bukovina, Speaking German. But Who Am I?</p> <p><i>Thoughts inspired by the screening of the documentary Das Kind (L'enfant) - A film directed by Jonathan Levy</i></p> <p>When searching for films about refugees and their destiny, we had an explicit goal in mind: to find and select documentary or feature films featuring refugees as <i>role models</i>, the kind of role models that could inspire both the today’s newcomers and their hosts; films countering the degrading social stereotypes of refugees as being from rural background, low educated, poor, having lots of children, stealing jobs from local inhabitants, being “unter-mensch”, being an overwhelming threat to the host community. Being primitive thinking patterns, such stereotypes are handy; they can make regrets and bad feelings disappear if not enough is done for refugees’ wellbeing and protection.</p>	<p>Place: The event should take place in a cinema hall.</p> <p>Total duration: 3 hours</p>
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SUGGESTIONS OF EVENTS

<p>Detailed description of the way in which the event will take place:</p>	<p>Being specialised in adult people's issues, we are used to coping with rather rigid stereotypes, namely related to old age, older people and ageing. Recently these stereotypes have got consolidated as a result of social, economic and political crises in our countries. <i>Crises do not stand diversity, any kind of diversity.</i></p> <p>Nevertheless, now after having screened some 15 European films on refugees, stereotypes of old people, old age and ageing seem to be less rigid than those of refugees. Why is it so? Could it be because we are even less familiar with the refugees' diverse and very personal stories that we are with those of old people? <i>It is important to be familiar with one's life story, since knowing one's story, one ceases being a stranger in our eyes.</i> (Slavoj Žižek).</p> <p>Screening of the film <i>The child (Das Kind)</i> has further made us understand the <i>state of refugees is evolving and therefore far from being stable.</i> Integration is not a state; it is not the ultimate goal of a process. <i>Integration is a lively way of life.</i> Therefore, refugees should keep growing, vibrating with their personal, social, cultural, economic or political context actively adapting to it. To tell the truth, <i>a refugee never stops adapting as he or she never stops building up his or her identity.</i></p> <p>In this film the social, political, cultural background of Irma Miko's life keeps changing and Irma never stops being a refugee. "I was born in the Austrian-Hungarian Empire. When it fell apart we found ourselves deprived of our identity. Czernowitz became Romanian but was Austrian. A Treaty was signed, minorities were put together, and Romania was created. Having equal rights was just an illusion for these minorities."</p> <p>The 95-year old Irma Miko, a cultured and accomplished member of Europe's intelligentsia, a pianist, is a woman with a past. Born in Czernowitz, she joined the communist youth and was arrested by the time she was 19. A Jew and a communist, Irma joined the French Resistance in Paris in 1941. Her unimaginably dangerous assignment was to approach occupying German soldiers and persuade them to join the Resistance. Hans whom Irma meets in Paris after 62 years was such a soldier, a soldier who had never asked himself why he had to come to Paris, what was the goal of the German Government. He ended up as somebody working for the French side.</p>	<p>Place: The event should take place in a cinema hall.</p> <p>Total duration: 3 hours</p>
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SUGGESTIONS OF EVENTS

<p>Detailed description of the way in which the event will take place:</p>	<p>In 2008, together with her son André, Irma set out on an emotional journey across Europe in search of her past and her old companions. The result is a poetic and deeply moving account of a vanishing world and a portrait of an extraordinary, brave woman who risked everything during one of the darkest chapters in history, a portrait of a permanent refugee. Irma finds refuge in France after leaving Czernowitz under the German occupation. She also leaves behind her communist and socialist society to enter the capitalist French society. Being a Jew she was not Romanian, she was not Austrian, she was not French or she was a part of all that. Her music was not their music; her poetry was not their poetry. <i>"My darling, even today I do not feel entirely French. But who am I? Romanian, Austrian? French? A part of each. . ."</i> Moreover, she does not even have a language of her own: Yiddish, German, French, which language is her language? She says that she has never felt entirely French though her second husband was French, though her children were born and raised in Paris. Where is Irma's home? In Austria, Romania, France, Israel? Why are refugees expected to get integrated, to nest their new home in the new country, to be like the others? <i>A refugee remains a refugee, not knowing where his or her home is.</i></p> <p>The feeling of being homeless, of being "from elsewhere" is usually transmitted onto the refugees' children. <i>The story of their parents, the anxieties of their parents become their anxieties even before they are born. Being a refugee is about the transmission of certain culture and feelings onto the next generations. It takes several generations for these feelings to become less obvious.</i></p> <p>A refugee does not necessarily adapt to the host society, he or she should primarily adjust to himself or herself in new circumstances.</p> <p>Irma is one of the few remaining witnesses of the life in the former city of Czernowitz, a vibrant community of 50,000 Jews (one-third of the town's population) that gave birth to countless Jewish writers, poets and scholars. She provides rare reportage of illegal Communist activities in 1930s Bucharest, and offers a direct connection to the Spanish Civil War, for which both her first and second husband fought. With the Stalinist purges, a disillusioned Irma cut all ties to the Communist Party.</p>	<p>Place: The event should take place in a cinema hall.</p> <p>Total duration: 3 hours</p>
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SUGGESTIONS OF EVENTS

<p>Detailed description of the way in which the event will take place:</p>	<p>All her life Irma has been a resistant, ready to make sacrifice for her ideas. This readiness of her nurtures also her state of refugee.</p> <p><i>At times refugees ask themselves what would they have become if they had taken another major decision? Certain cultures mean poverty, injustice, other wealth, art, beauty, peace, social justice. Belonging is a question of attitude. Choosing is a question of courage.</i></p> <p>French-Israeli director Yonathan Levy's cinematically creative approach to storytelling, which includes photo projections and theatrical set pieces performed by Irma's granddaughter Sarah, bringing Irma's memories to life. The film won Europe's Best Independent Film Award at the ECU Film Festival, Paris.</p> <div data-bbox="640 711 853 1003" data-label="Image"> </div> <p>Das Kind L'Enfant, The Child 2010, France, 93 minutes, color French, Romanian & German with English subtitles Directed by Yonathan Levy Produced by André Miko</p> <p>External Links: Interview with Levy upon winning Best Film at ECU Film Festival Film Industry Network: "Das Kind wins Europe's Best Independent Film Award at ECU Film Festival"</p>	<p>Place: The event should take place in a cinema hall.</p> <p>Total duration: 3 hours</p>
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SUGGESTIONS OF EVENTS

Asset of the project that will be used for the implementation of the event:	The description of the film Das Kind Manual, Module 4: social inclusion /exclusion, identity, defense mechanisms	Place: The event should take place in a cinema hall.
Necessary equipment which will be used during the event:	Projection equipment, microphone, film screen	Total duration: 3 hours
Objectives of the event:	<ul style="list-style-type: none"> • To augment the sensitiveness of the audience to the issues and feelings of refugees. • To compare one's own culture with the culture of refugees • To alleviate stereotypes about refugees. 	

SUGGESTIONS OF EVENTS

2nd EVENT

Short description of the suggested event:	Round table: Light Camera, Documentary film	
Facilitator:	I. Film expert/ adult educator/retired newspapermen	
Target group:	Older students, network of third age universities, social activists, refugees, secondary school teachers, etc.	
Number of people to whom the event is addressed:	50	<p>Place: In a library, book store etc.</p> <p>Total duration: 2 hours</p>
Detailed description of the way in which the event will take place:	<p>The event will unite adult educators, university teachers of andragogy and social sciences, experts on film. The discussion will be about the role of cinema in building our representations of refugees.</p> <p>Cinema builds our representations of refugees This event will be introduced by screening Lampedusa in Berlim, a documentary film from the list of the films selected by the project focus groups. The screening will lead to a collective discussion on documentary films and their characteristics.</p> <p>About cinema and its communicative power In the 20th century cinema is a cultural practice and a system of representations, besides being a special art, associating image, sound and text. Therefore, it clearly vehicles more powerfully than other media images about refugees and influences our ways of dealing with them. Should and can cinema contribute to natives and refugees' better living together or at least side by side in multicultural societies? The answer is yes. It should, but the images it vehicles are the ones of weakness, living at the edge of society etc. Film is an art enabling filmmakers to pursuit their aspirations. All artists want something and have their own ambition; all artists want to express themselves. What they want to say is what most importantly makes a documentary film.</p>	

SUGGESTIONS OF EVENTS

<p>Detailed description of the way in which the event will take place:</p>	<p>About the nature of documentary films A documentary film obviously requires that you document yourself before you start making the film in a most authentic way. Authenticity in documentary films is important. Is it possible to avoid documentary films to be propaganda? Documentary films vehicle at least one truth, the author’s truth. In such films a lot remains silent, no doubt, and documentary films have their own nature any manifold objectives. It is clear that film directors and others have to be very careful as not to penetrate more than they would like the intimacy of the people filmed, even if they are allowed to do so. They have to be observant, and have to keep adapting the camera. Each man has their own world. Documentary films are rewarding since “they pay you back” a lot. A documentary film has to create in the audience a certain mental atmosphere, Films have to be authentic, honest, informative, useful, transmitting meaning and knowledge. Space is important in these films, space and music. Filmmakers have to imagine who the audience will be. Every viewer watches films from their point of view. Finally, <i>a documentary film has to be understood and meaningful. In our case it should contribute to mutual understanding and better co-existence of all in multicultural environments.</i></p>	<p>Place: In a library, book store etc.</p> <p>Total duration: 2 hours</p>
<p>Asset of the project that will be used for the implementation of the event:</p>	<p>Module 4</p>	
<p>Necessary equipment which will be used during the event:</p>	<p>Projection equipment, microphone, film screen</p>	
<p>Objectives of the event:</p>	<ul style="list-style-type: none"> • To learn about how refugees, cope with diversity. • To understand better our own and refugees’ feelings. • To reflect about the defence mechanisms in the adapting processes our representations of refugees. • To learn about documentary films and their authenticity 	

SUGGESTIONS OF EVENTS

3rd EVENT

Short description of the suggested event:	Screening documentaries produced by RefugeesIN partners.	
Facilitator:	I. Civil Society staff / II. Adult Educator	
Target group:	Screening the films preceded by a short welcome to the audience and introducing the audience to the project RefugeesIN will be followed by post screening discussion with the audience moderated by experts. The event is basically for NGO's staff, but it would be best to have a mixed audience, including passersby and local people coming from the most local environment and organisations.	
Number of people to whom the event is addressed:	50	Place: <i>Screening documentaries will take place in most different settings, preferably in cinemas with good projection and sound equipment and possibility to a dark room. Screening films in dark, surrounded by other people, concentrated on the film, is a valuable experience,</i>
Detailed description of the way in which the event will take place:	<p>The event will be introduced by a presentation of the RefugeesIN project and its results. It will be devoted to the double topic, the topic of social inclusion of refugees, the circumstances and actors encouraging it and the socially engaged documentary filmmaking. Theories of the project will be presented and 12 films from partners' countries will be screened. A dialogue with the actors of the national portrait documentaries will be staged.</p> <p>The issue of socially engaged older filmmakers will be dealt with and the role of documentary film will be discussed following the questions below:</p> <ul style="list-style-type: none"> How to make a documentary film useful/ authentic? What about the truth in documentary films? The role of images? The relationship between images and text? The relationship between images, text and music? 	

SUGGESTIONS OF EVENTS

<p>Detailed description of the way in which the event will take place:</p>	<p>Do documentary films mirror the truth? How to be ethical when editing documentary films? How to reintegrate an archive recording into the present? How to create mental atmosphere in documentary films? Can a documentary film be a lesson from history? If yes, how? Is editing a manipulatory activity? What makes a documentary film meaningful?</p>	<p><i>quite different from distracted watching films at home.</i> <i>Suggested settings are; cinemas projecting author films, film schools, theatres etc.</i></p>
<p>Asset of the project that will be used for the implementation of the event:</p>	<p>5.6. Editing Web page</p>	<p><i>Second choice, however, would be lecture rooms, libraries, book-stores, stakeholders' or NGO's premises, museums, public libraries etc. It is important that the setting, the structure be of open access.</i></p>
<p>Necessary equipment which will be used during the event:</p>	<p>Projection equipment, microphone.</p>	<p><i>Moreover, the event could easily integrate in the programme of cultural centres, libraries etc.</i></p>
<p>Objectives of the event:</p>	<ul style="list-style-type: none"> • To make the audience sensitive to the topic of refugees and the important social role of documentary films. • To introduce the project to the audience. 	<p>Total duration: 3x2 hours.</p>

SUGGESTIONS OF EVENTS

4th EVENT

Short description of the suggested event:	"Refugees' journey: Stories, struggles and achievements" – Readings from the Brochure	
Facilitator:	I. Civil Society staff / II. Adult Educator	
Target group:	The event is addressed to every person, who is concerned and sensitive to social issues and the protection of human rights. Furthermore, it is addressed to staff working with refugees and vulnerable groups and experts on social inclusion. Importantly, the event should reach persons who are in a way prejudiced against refugees or thinking the challenges and the negative aspects of their coming.	
Number of people to whom the event is addressed:	200	Place: Every venue that holds a scene, i.e. theater, cinema etc. Total duration: 3 hours
Detailed description of the way in which the event will take place:	<p>The event is consisted by 4 sessions.</p> <p>First session: Refugee crisis. In this session, key facts on the refugee crisis, the background of the sending-countries, the conflicts, the war, the reasons of the persecution and the escape are presented by a key note speaker in order for the audience to be familiarize with the context, the size of the crisis and the hardships that refugees face.</p> <p>Second Session: Real-life stories – Readings from the Brochure. In this session, 4 – 5 stories of the Brochure will be selected and will be presented. Some parts of the stories will be transformed into first person narrative in order for two persons to participate in the readings. The one will be the narrator, who will narrate the story as it is in the Brochure and the other will be the main character, who will read in between, lines in first person.</p>	

SUGGESTIONS OF EVENTS

<p>Detailed description of the way in which the event will take place:</p>	<p>Third session: In this session are presented the main difficulties that refugees have to struggle with during their steps towards inclusion. These difficulties are extracted also from the Brochure. The specific parts, which mention the difficulties, are read by a narrator, and a speaker (psychologist, educator etc.) elaborates on each subject. Some of the subjects which are presented in the Brochure are the following, but the list can be enriched or modified.</p> <ul style="list-style-type: none"> - Stereotypes and racism - Different language - Different cultures and customs - Fear and bad psychological situation - Financial difficulties / Difficulties in job finding - Precarious work /exploitation <p>Fourth session: In the fourth session, 4 refugees who have done successful steps towards inclusion, share their stories. They answer on the themes of the previous session, i.e. on how they managed to overcome these difficulties, what was their feelings and their thoughts and which was their motivating force.</p>	<p>Place: Every venue that holds a scene, i.e. theater, cinema etc.</p> <p>Total duration: 3 hours</p>
<p>Asset of the project that will be used for the implementation of the event:</p>	<p>The Brochure. Course: Module 2, Module 4.</p>	
<p>Necessary equipment which will be used during the event:</p>	<p>Microphone, projection equipment.</p>	
<p>Objectives of the event:</p>	<p>The general objective of the event is to raise awareness on refugees' struggles and difficulties towards social inclusion. The first aim is for the audience to learn on the basic aspects of the refugee crisis and understand the hardships. Afterwards, it aims for refugees' voices to be heard through the narration of the stories and through direct personal testimonies.</p>	

SUGGESTIONS OF EVENTS

5th EVENT

Short description of the suggested event:	Five-day film Festival	
Facilitator:	I. Civil Society staff / II. Adult Educator	
Target group:	The event is addressed to people interested in cinema, film experts, social inclusion experts, staff working with refugees, refugees.	
Number of people to whom the event is addressed:	300	Place: Cinema Total duration: 5 days
Detailed description of the way in which the event will take place:	<p>The event is a five-day film festival, which will include screenings, workshops, discussions, exhibitions. In specific:</p> <p>1st day</p> <ul style="list-style-type: none"> - Greetings - A key note speaker talks about the festival and introduce issues related to refugees: Crisis, Social Inclusion, Inclusion through cinema - Screening of Films on refugee crisis - Discussion <p>2nd day</p> <ul style="list-style-type: none"> - Screening of 4 Feature length films of the Film Catalogue - Discussion on the aspects, challenges, obstacles, achievements of social inclusion <p>3rd day</p> <ul style="list-style-type: none"> - Screening of the RefugeesIN documentaries - Workshop on film making (30 participants). Participants at the end of the workshop will be asked to create their own 3-minutes video on refugees and social inclusion themes. They will have two days to shot their own videos with every means they can use (mobile phones, cameras etc). The videos will be screened at the last day of the festival. 	

SUGGESTIONS OF EVENTS

<p>Detailed description of the way in which the event will take place:</p>	<p>4th day This day is devoted to the cinema made by refugees. - Screening of films made by refugees. - Refugees involved in film industry (film makers, actors, writers, photographers etc.) can present their work. - Discussion on the opportunities, challenges, obstacles for a refugee to involved in the film industry in the host country.</p> <p>5th day - Screening of 3 feature length films of the Film Catalogue. - Screening of the videos created under the workshop. - Discussion on “The power of image (cinema, photography) in reflecting social issues”</p> <p>During the festival, a photo exhibition by refugees will be hosted in the premises.</p>	<p>Place: Cinema</p> <p>Total duration: 5 days</p>
<p>Asset of the project that will be used for the implementation of the event:</p>	<p>Film Catalogue. Manual of the Course (M1, M2, M4) for the moderator of the discussions. Manual of the Course (M5, M6) for the cinema workshop.</p>	
<p>Necessary equipment which will be used during the event:</p>	<p>Microphone, projection equipment, production equipment for the workshop.</p>	
<p>Objectives of the event:</p>	<ul style="list-style-type: none"> • To raise awareness on refugees’ issues. • To raise awareness on the role and the power of cinema in reflecting social issues, but also its role as a means of social inclusion. • To encourage refugees’ participation in festivals, in film industry, in presenting their stories. 	

SUGGESTIONS OF EVENTS

6th EVENT

Short description of the suggested event:	Open Training Event – Social and Legal aspects of inclusion	
Facilitator:	I. Civil Society staff / II. Adult Educator / III. Lawyer	
Target group:	The event is addressed to staff who is working with refugees: social workers, adult educators, youth workers, lawyers, students, as well as to refugees.	
Number of people to whom the event is addressed:	100+	Place: Event Hall, University Hall Total duration: 4 hours
Detailed description of the way in which the event will take place:	<p>The certain event has as a purpose to inform the audience about the RefugeesIN project and to offer a holistic view of the current refugee situation across Europe. Specifically, aims at the following outputs:</p> <p>Output 1: Legal aspects of inclusion (approximately 1 h) Output 2: Social Inclusion of refugees in the EU (approximately 1 h) Output 3: Refugee’s inclusion through education (approximately 1 h)</p> <p style="text-align: center;">PROGRAM OF THE EVENT</p> <ul style="list-style-type: none"> ➔ Entry-Attendances ➔ Greetings ➔ Output 1: Legal aspects of inclusion: a lawyer specialized in refugee law will inform the audience about the following topics: <ul style="list-style-type: none"> - European Refugee Crisis - Determination of refugee status 	

SUGGESTIONS OF EVENTS

<p>Detailed description of the way in which the event will take place:</p>	<ul style="list-style-type: none"> - Protection of Recognized Refugees - Rights and responsibilities of Recognized Refugees ➔ Output 2: Social Inclusion of refugees in the EU: using the Manual of the RefugeesIN project the following topics will be presented: <ul style="list-style-type: none"> - Paths and Ways for Social Inclusion - Obstacles and challenges - Achievements ➔ Output 3: Refugee’s inclusion through education: an adult educator will discuss and present to the audience the following topics related to adults and children education: <ul style="list-style-type: none"> - Integrating Refugee children and adults through education - Education challenges for Refugee children and adolescents in EU - Inclusion through non-formal education (art, cultural activities, etc.) - Good practices in the EU countries – EU funded projects - Cinema as an educational tool for social inclusion - The impact of RefugeesIN to this end ➔ Open discussion with the participants ➔ Thankful Greetings 	<p>Place: Event Hall, University Hall</p> <p>Total duration: 4 hours</p>
<p>Asset of the project that will be used for the implementation of the event:</p>	<p>Manual: Module 2: Social Inclusion in the EU – Crisis, Policies, Models and Achievements Module 4: Cinema for Social Inclusion</p>	
<p>Necessary equipment which will be used during the event:</p>	<p>Projection equipment, microphone.</p>	

SUGGESTIONS OF EVENTS

Objectives of the event:	<ul style="list-style-type: none">• Raise of public awareness about cohesive and inclusive societies.• Understanding the refugee crisis in EU, the challenges and the good practices.• Introduction to legal definitions and issues related to refugees.• Comprehension of the role of education as a key of social inclusion.
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CONCLUSION

Nowadays, because we are living through a humanitarian calamity of historic proportions with individuals facing complex and painful processes in their adaptive pathways to European societies, films have a major role to convey successful stories of refugees' social inclusion in their newly adopted homeland.

The European RefugeesIN project is using the cinema as a tool for breaching stereotypes and portraying actual and inspiring life stories of well-integrated refugees, who can have a modelling role for the newcomers' social inclusion. It aims to encourage intercultural dialogue, to combat discrimination against refugees and promote their social inclusion. It intends to raise public awareness about cohesive and inclusive societies, the role of films in fostering representations of social inclusion and about how refugee and local communities can interact and collaborate together in a constructivist, positive way through intercultural dialogue.

Specifically, the RefugeesIN Guide as the final Output of the RefugeesIN project, combines all its three previous Outputs (Brochure, Film Catalogue and Course) and illustrates how to use flexibly all the assets in the RefugeesIN Pack. It is a useful tool which is addressed to adult educators of refugees, adult education providers, staff and civil society organisations, experts on adult education and social inclusion and finally experts on European film and has as an aim to offer them directions on how they can use flexibly the assets of the whole Pack.

GLOSSARY

TERM	DEFINITION
Asylum Seeker	A person that has already handed in an application to be granted asylum, but is waiting for the response.
Documentary	Nonfiction film that explores and documents the real world and uses representations of actual events or people as its raw footage.
Genre	A type or category of film, such as Documentary, the Musical, the Western, the Thriller, or the Science Fiction Film.
Scene/s	A dramatic action made up of one or several shots and taking place in a more or less continuous way in time and space. In a shooting script, specific locations, setups, and shots may be numbered as scenes.
Lighting	Light can be natural, daylight or artificial. It can be flat, not highly contrasted in bright and darks or full of contrast. Strong contrasts will create dramatic cinematic effects.
Voice-over	A person's voice, normally added in post-production.
Location	A place, other than the studio, where a film is shot. Shooting in actual settings is called shooting "on location".
Discrimination	Unfavourable or unfair treatment towards an individual or group based on their race, ethnicity, colour, national origin or ancestry, religion, socioeconomic status, education, sex, marital status, parental status, veteran's status, political affiliation, language, age, gender, physical or mental abilities, sexual orientation or gender identity.
EU-project	A project financed by the EU.
Fictional films	Films that have not any real basis, but have been invented by someone. There is no connection to real life incidents.
Inclusion	The act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate. An inclusive and welcoming climate embraces differences and offers respect in words and actions for all people.

GLOSSARY

TERM	DEFINITION
Migrant	A person living in a foreign country, this person may be in one of several legal status' situation.
Policy	Deliberate system of principles to guide decisions and achieve rational outcomes. A policy is a statement of intent, and is implemented as a procedure or protocol. Policies are generally adopted by a governance body within an organisation.
Refugee	A person who, owing to a well-founded fear of persecution for reasons of race, religion, nationality, membership of a particular social group or political opinions, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country.
Self-biographical narratives	Consist in relating key facts, events and significant experience within the author's life. (http://staff.esuhdsd.org/danielle/english%20department%20lvillage/Biographical.html)
Storytelling	The art of telling stories using words and actions to reveal the elements and images of a story while encouraging the listener's imagination. It involves a two-way interaction between a storyteller and one or more listeners. Effective storytelling can have a powerful effect on people's attention and can stir up their thoughts and emotions. There are many cultures on earth, each with rich traditions, customs and opportunities for storytelling. All these forms of storytelling are valuable. All are equal citizens in the diverse world of storytelling.' https://storynet.org/what-is-storytelling/
Narrative	Is a kind of retelling, often in words, of something that happened (a story). The narrative is not the story itself but rather the telling of the story - which is why it is so often used in phrases such as "written narrative" and "oral narrative". While a story just is a sequence of events, a narrative recounts those events, perhaps leaving some occurrences out because they are from some insignificant perspective, and perhaps emphasizing others. Narratives thus shape history.' (http://www.units.miamioh.edu/technologyandhumanities/nardef.htm).
Relational precarisation	Unstable and insufficient relationships between individuals.

GLOSSARY

TERM	DEFINITION
Representation	Systems of values, ideas and practices that enable individuals to orientate themselves in social world and to master it; they also enable communication among members of a community (Moscovici, 1973).
Social exclusion	The act of making certain groups of people within a society feel devaluated and unimportant.
Social role	Tie between individuals and society based on social expectations.
Social inclusion	The act of making all groups of people within a society feel valued and important. It is achieved on the basis of provision of certain rights to all individuals and groups in society, such as employment, adequate housing, health care, education and training, etc.
Inequality	The existence of unequal economic and other opportunities and rewards for different individuals and social groups.
Identity	The state of having unique identifying characteristics held by no other person or thing.
Exile	The state of those who were forced to leave their community or their country for political reasons upon their own decision or the decision of others.
Fear	The unpleasant emotional state consisting of psychological and psycho-physiological responses to a real/unreal external threat or danger.
Authenticity	The quality of being real or true.
Documentary film	Film built upon documents (texts, films, testimonials etc.).

GLOSSARY

TERM	DEFINITION
Defense mechanism	A mental process initiated unconsciously to avoid experiencing conflict or anxiety.
Diversity	The quality or fact of being different.
Interview	Conversation where questions are asked and answers are given. In common parlance, the word "interview" refers to a one-on-one conversation with one person acting in the role of the interviewer and the other in the role of the interviewee. The interviewer asks questions, the interviewee responds, with participants taking turns talking. Interviews usually involve a transfer of information from interviewee to interviewer, which is usually the primary purpose of the interview, although information transfers can happen in both directions simultaneously. One can contrast an interview which involves bi-directional communication with a one-way flow of information, such as a speech or oration. (https://en.wikipedia.org/wiki/Interview).
Xenophobia	The fear and distrust of that which is perceived to be foreign or strange. Xenophobia can manifest itself in many ways involving the relations and perceptions of an in group towards an outgroup, including a fear of losing identity, suspicion of its activities, aggression, and desire to eliminate its presence to secure a presumed purity.
Third Country Nationals (TCN)	Term often used in the context of migration. It refers to individuals who are in transit and/or applying for visas in countries that are not their country of origin (i.e. country of transit), in order to go to destination countries that is likewise not their country of origin.
Refugee crisis	Can refer to large groups of displaced people, who could be either internally displaced persons, refugees or other migrants, the incidents in their country of origin, or to problems while on the move, or it can refer to problems in the hosting countries after arrival involving large groups of displaced persons, asylum seekers or refugees.
Cut	The act of interrupt the filmed sequence (editing).
Dead cat	Windshield for microphone.

GLOSSARY

TERM	DEFINITION
Frame	Picture / photo recorded on film.
Framing	Distance (optics) and height between the camera and the subject shot.
Perche	Stem where you set the scene microphone.
Rig	Camera shoulder support.
Rolling	Filming, the act of filming.
Script	Text containing detailed description of the entire film (story).
Shotgun	Multi-directional Condenser Microphone.
Sound track	Songs that can take part of the film.
Storyboard	Scheme of the scenes of the film with all indications to follow.
Time Code	Time frame of the movie in minutes / seconds / frames.
To frame	Aim the camera and decide the framing.

ANNEX 1: ACHROSTICHON

I S O L A T I O N
N
C U L T U R E
L
E D U C A T I O N
S T E R E O T Y P E
P R E J U D I C E S
T O L E R A N C E
N E E D S

ANNEX 2: QUESTIONNAIRE FOR WARM-UP

1. What is your age (real or invented)
2. What did you have for breakfast?
3. Which animal do you like the most?
4. What colour do you like the most?
5. Which means of transportation do you like the most?
6. How often do you go for a walk?
7. Which famous person (dead or alive) do you admire?

Write these questions on a small paper, for each participant. They can ask the same questions several times or vary the questions.

ANNEX 3: EVALUATION FORM

Circle the number to indicate your level of agreement/disagreement with each of the aspects of course design.

Strongly disagree (1) (2) (3) (4) (5) Strongly agree

1. The program content met my needs.

(1) (2) (3) (4) (5)

2. Length of the course was adequate.

(1) (2) (3) (4) (5)

3. Content was presented clearly and effectively.

(1) (2) (3) (4) (5)

To conclude, give us, in a concise way, your suggestions to improve the course in the future:

4. What did you like most about the course?

5. What specific things did you like least about the course?

6. If the course was repeated, what should be left out or changed?

ANNEX 5: SCRIPT FOR INTERVIEW: ROLE MODEL

INTERVIEWER	INTERVIEWEE
Set the stage: Welcome, introduction, explanation.	
Ask some biographical data (age, country of origin, vocation . . .) and start with the first question: I would like you to tell me the story of your escape and what happened before and after.	
Listen to: <ul style="list-style-type: none"> • crucial events • obstacles overcome • strategies implemented • competences gained • help and support obtained 	Tell your story the way you want to tell it.
If you want to clarify some aspects, ask for more detail: How did you find the strength to go on? What were your plans to shape your future?	
	If you want, you answer these questions, if not, you go on telling your story.
Summarize the interview, thank the interviewee and tell him/her what will happen with the interview	

Length: around 1 hour or more.